

The Engraved Work of Eric Gill

Catalogue
of the engraved work of

ERIC
GILL

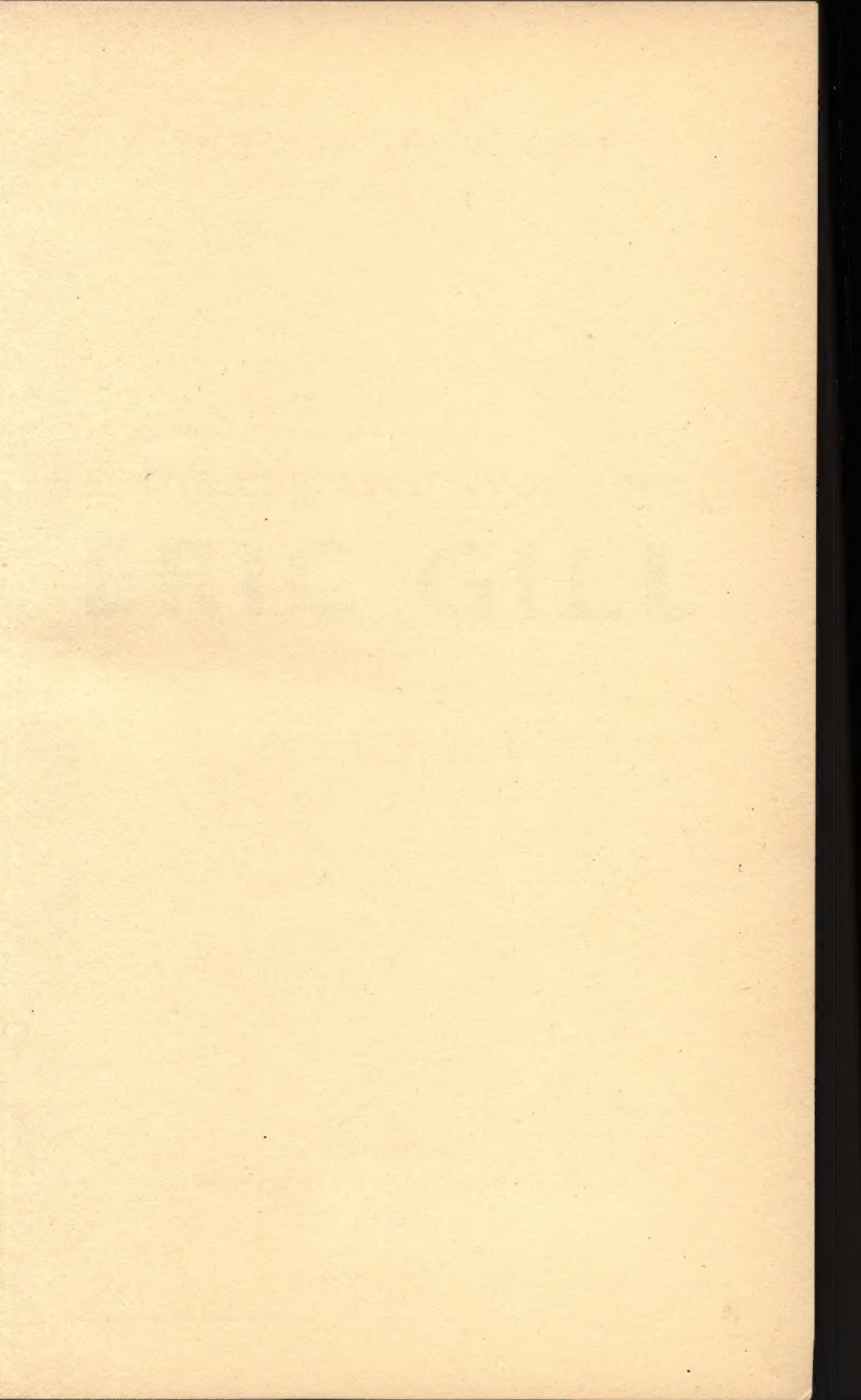
by
John Physick

VICTORIA AND ALBERT MUSEUM

IN addition to enjoying fame as a sculptor and typographer Eric Gill was one of the leading designers of book-illustration during the earlier part of this century. He produced his first engraving, a book-plate, in 1908, and a few years later became connected with Hilary Pepler's St. Dominic's Press at Ditchling, for whose publications he made over 200 engravings. In 1924 Gill began his work for the Golden Cockerel Press of Robert Gibbings, and illustrated many of their finest productions, such as *Troilus and Criseyde*, *The Song of Songs*, *The Canterbury Tales* and *The Four Gospels*.

Altogether Gill made just over 1000 engravings on wood or metal. Mrs. Gill's gift, in 1952, of the artist's own proof copies made the Museum's collection the most comprehensive in existence, and this catalogue is the first to list them all in chronological order with full bibliographical references. With the companion *Picture Book*, which is now in preparation, it will form an indispensable source for artists, collectors and teachers who are interested in Gill's very distinctive graphic style.

£5.50 net



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VICTORIA AND ALBERT
MUSEUM
LONDON
The Engraved Work of
ERIC GILL

by J. F. R. B. B. B.

LONDON
THE NATIONAL ARTS AND CRAFTS MUSEUM
1903

VICTORIA AND ALBERT
MUSEUM

The Engraved Work of
ERIC GILL

by J. F. Physick

LONDON

HER MAJESTY'S STATIONERY OFFICE

1963

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HER MAJESTY'S STATIONERY OFFICE

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FOREWORD

Arthur Eric Rowton Gill, sculptor, engraver, typographer and author, was born at Brighton in 1882. He studied at Chichester Art School and then from 1900-3 was articled to the architect W. D. Caröe in London. During this period he also studied lettering under Edward Johnston, and after 1903 earned his living as a letter-cutter. In 1907 he moved to Ditchling, Sussex, where he became associated with Hilary Pepler's St. Dominic's Press. Converted to Roman Catholicism in 1913, he was commissioned to carve the Stations of the Cross in Westminster Cathedral, which were completed in 1918. When he left Ditchling in 1924, he went to Capel-y-ffin, Abergavenny, Wales, and while there was mainly engaged on engraving for the Golden Cockerel Press of Robert Gibbings, and designed the 'Perpetua' and 'Gill Sans-serif' printing types. He moved again in 1928, to Pigotts, Speen, near High Wycombe, Buckinghamshire, where he engraved for *The Canterbury Tales* and *The Four Gospels* of the Golden Cockerel Press, and also established his own printing press in conjunction with René Hague. He was elected an Associate of the Royal Academy in 1937 and died in 1940 and is buried in Speen churchyard.

In 1952, his widow, Mrs. Mary Gill, gave to the Department of Prints and Drawings her husband's personal reference file of his engraved work. This consists of impressions of almost all the artist's engravings, together with a few of the related drawings. In addition some engravings from the Ditchling series, of which the artist had no impressions, and which, therefore, were not included in Mrs. Gill's gift, have been given by Mr. Douglas Cleverdon (who compiled the first catalogue of the artist's early engravings). The opportunity afforded by this generosity has been taken to issue a catalogue of Eric Gill's engraved works which shall be as complete as possible. The Department already possessed some items not in the gift, and these have been included in the present catalogue; and also in the interests of completeness some items known from impressions in the British Museum have been listed in the catalogue in their chronological sequence.

Our grateful thanks are due to Mrs. Gill, who has not only enabled the Museum to house so comprehensive a collection of her husband's work, showing its full range and variety, but has allowed the Museum free use of this copyright material; to Mr. Cleverdon for the gifts he has made to fill in the gaps, and for the advice he has given in the arrangement of the present volume, and also to Mr. Evan R. Gill and Mr. Stanley Scott for their generosity in permitting the Museum to use information derived from material in their own collections.

The present volume is the work of Mr. J. F. Physick. It is an edition of the catalogue in the series of annual accessions lists of the Department of Prints and Drawings. A Picture Book containing a representative selection of the engravings is published in conjunction with this Catalogue.

TRENCHARD COX

Director

Bibliographical Note

Two series of numbers have hitherto been used for Eric Gill's engraved work. Works engraved by the artist at Ditchling were listed by Douglas Cleverdon, in the first volume recorded below, with the prefix D.; this series ran from D.1-D.241.

When Eric Gill moved in 1924 to Capel-y-ffin, Abergavenny, he continued the list with his own system of numbers, beginning with 1 (without prefix); his final number was 679 in the year of his death, 1940.

Mr. Cleverdon's *Iconography* of 1929 lists the series D.1-D.241, followed by 1-214. Eric Gill's *iconography* of 1933 lists 215-543; and the artist's brother gives as an appendix to his *Bibliography of Eric Gill* the final series 544-679.

The number above each entry is the serial number for the present catalogue; where there is more than one state of an engraving these are arranged in sequence under the serial number for that engraving. The numbers placed in brackets immediately after the title of the engraving are those given by the artist on his record sheets, which are the same, with minor variations, as those used in the Cleverdon, Eric Gill and Evan R. Gill *iconographies*. The variations may be accounted for by the artist's discovery, subsequent to his original numbering, of certain items which he was obliged to place in their chronological position and generally consist of the addition of a letter suffix to the preceding entry in the published *iconography*.

These numbers should not be confused with those prefixed by the letters E.R.G. in the text. These refer to the books, pamphlets etc. written or illustrated by Eric Gill and books by other writers which discuss his work which are listed in Evan R. Gill's *Bibliography* with numbers running from 1-644.

In some instances no impression was available for inclusion in Mrs. Gill's gift, although the artist noted details of any such subjects, sometimes adding a sketch or tracing, on the record sheets of his file, which were included and are described in this catalogue. The record sheets of the engravings of the Ditchling period were annotated for the artist, in 1938, by his brother Mr. Evan R. Gill. There are also certain items not recorded by the artist himself, but which are known from impressions already in the Department of Prints and Drawings or in the British Museum. In all these instances, the titles, media, sizes etc., where known, of the impressions not included in the present gift are recorded within square brackets in this catalogue and references to any known impression made in footnotes.

The titles accorded to the engravings throughout the catalogue are those used by the artist, save for a few exceptions such as book-plates, letter-headings and similar subjects where it has been thought helpful to describe the engravings more fully.

It should be mentioned that the Department of Prints and Drawings has in some instances other impressions of the engravings listed here and also an amount of other graphic work by Gill, notably the original working drawings for the Stations of the Cross in Westminster Cathedral.

Catalogues of the engraved work

Cleverdon, Douglas: *Engravings by Eric Gill*, Douglas Cleverdon, Bristol, 1929, listing Nos. D.1-D.241; and Nos. 1-214 as defined above.

Gill, Eric: *Engravings 1928-1933*, Messrs. Faber & Faber Ltd., London, 1934, listing Nos. 215-543 as defined above.

Gill, Evan R.: *Bibliography of Eric Gill*, Messrs. Cassell & Co. Ltd., London, 1953, listing as an appendix Nos. 544-679 as defined above.

ADDENDA

20

This block was also printed in red on each cover and title-page to *The Parables of our Lord*, *The Miracles of our Lord* and *The Sermon on the Mount* (none in E.R.G.), revised by Richard Challoner, Bishop of Debra, published by Messrs. Burns & Oates Ltd., London, 1914.

28

This block was also used as an illustration to *The Burial Service* (not in E.R.G.), and on the title-page to *The Goddess of Ghosts* (not in E.R.G.) by C. C. Martindale, both published by Messrs. Burns & Oates Ltd., London, 1915.

35

This block was also used in *Broken Bridges* (not in E.R.G.) by Joseph Thorp, published by Messrs. Grant Richards, London, 1920.

50

This block was also used as an illustration to a card commemorating the birthday of Janet Mary Pepler, November 1923.

55

This impression is of a state before the artist's signature was added.

67-70, 88, 142

These blocks were also used as illustrations on page 232 of the *Westminster Cathedral Chronicle* (not in E.R.G.), December 1918.

61, 72, 73, 84, 153, 195

These are impressions from the blocks in an early state.

208

There is also a 3rd state of this block, not recorded by the artist, with additional work on the hair and body.

255

This state is without the names of the persons portrayed.

294

The 1st state, with figures of a man and a woman, measures $3 \times 3\frac{2}{8}$ inches. The body of the man was removed in the 2nd state by cutting the block diagonally.

316, 322, 349-354

These blocks were finally inlaid with gesso and presented in 1933 by A. E. Anderson to the Whitworth Art Gallery, University of Manchester.

326a

[Initial word 'Let'.] Lettering cut for use on page 13 of *The Song of Songs* (E.R.G. 275), No. 31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

[Woodcut. $1 \times \frac{3}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet, he refers, however, to working on the block in a letter to the Rev. John O'Connor, S.T.P., dated 3 October 1925, in the possession of Evan R. Gill.

368

In the 1st state of this engraving the skaters, a man and a woman, were nude. An impression, coloured by hand, was given by the artist to Robert Gibbings and is now in the possession of Evan R. Gill, who believes that only 6 impressions were printed.

388

This is a 2nd state proof in which the artist has added a nipple to the left breast.

623a

[Border of leaves and the initial letter P.] Decoration for the title-page to *The Phaedo of Plato* (E.R.G.343), translated by Benjamin Jowett, No.69 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. [Woodcut. $8\frac{1}{8} \times 6\frac{1}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet for this subject. The publication was first issued with the name of the translator as 'William Jowett'. Subsequently a new, corrected title-page was distributed separately to subscribers. This had additional work by the artist on the ribs of the leaves and on the buds.

The publications also contained a border of 5 leaves on p.3, and floriated initial letters on pp. 4, 6, 11, 19, 29, 37, 41, 53, 71 and 78.

730a

[Book-plate of Albert James Alroy Symons.] (?) c.1931.

[Lettered From the Library of A. J. A. Symons Brick House Finchfield Essex.]

[Wood-engraving. $1\frac{1}{8} \times 2\frac{1}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet for this subject. An impression is in the possession of Stanley Scott.

762

This block was also used by the Golden Cockerel Press to illustrate a poster advertising *The Four Gospels*, 1931.

866

This block was also used on the memorial card to Philip Maurice Hill, 1952.

903

The artist's comments upon this subject are recorded by Rayner Heppenstall on page 103 of *Four Absentees*, published by Messrs. Barrie & Rockcliff (Barrie Books Ltd.), London, 1960.



DEPARTMENT OF PRINTS AND DRAWINGS

THE ENGRAVINGS OF ERIC GILL, A.R.A., R.D.I. (1882-1940)

1908

1

Book-plate of the Hon. Angela Margaret and the Hon. Betty Constance Manners. (D.1) Proof.

Signed AER G and lettered AM BM From The Library Of The Twinnery Clovelly. Inscribed in ink by the artist Two Book Plates engraved in wood by A. E. R. Gill and dated 1908.

Wood-engraving. $1\frac{1}{2} \times 2\frac{1}{8}$

E.811-1952

2

Cover design. (D.2) Proofs, from 4 blocks, mounted on a sheet of paper, of a design (with an engraved variant for the capitals of the pilasters stuck over the original capitals) for the *Fabian Tracts* (E.R.G.305), published by the Fabian Society, London, 1908.

Lettered Fabian Tracts One Penny Each The Fabian Society 3 Clements Inn London. Wood-engravings. Overall size $7\frac{1}{2} \times 4\frac{1}{2}$

E.812-1952

3

F A G. (D.3, 1st design) Proof of a design for a letter-heading for the Fabian Arts Group, 1908.

Wood-engraving. $\frac{1}{2} \times \frac{3}{4}$

E.813-1952

1908

3a

E A G. (D.3, 2nd design) Proof of a design for a letter-heading for Elizabeth Angela Gill, 1908.

Wood-engraving. $\frac{1}{2} \times \frac{3}{4}$

E.814-1952

4

[Self Portrait.] (D.4) Design used on a postcard by the artist, 1908. *Inscribed in ink on a sheet of paper by the artist* This was only a scribbly affair about the size of a postage stamp—not a serious portrait *and signed EG and printed on a post-card (like D.5) only one print taken as far as I can remember and signed EG. Inscribed in pencil* No print available.

[Wood-engraving. $1\frac{1}{4} \times \frac{1}{2}$]

E.814A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. The impression in the Department of P. & D., given by Mr. Douglas Cleverdon, E.2122-1952, is the apparently unique print referred to by the artist in his notes on the sheet described above.

5

Hand and eye. (D.5) Design used on a postcard by the artist, 1908.

Wood-engraving. $1 \times \frac{1}{2}$

E.815-1952

Note: Evan R. Gill states that the artist, in his diary for 1910, notes that he engraved a design of a hand and eye. Douglas Cleverdon in *Engravings by Eric Gill*, 1929, has dated the three designs of this subject, E.815-817-1952, in the year 1908. There is no evidence to identify the one referred to in the diary.

6

Hand and eye. (D.6) Proof. 1908.

Woodcut. $1\frac{1}{2} \times \frac{3}{4}$

E.816-1952

7

Hand and eye. (D.7) Proof. 1908. Subsequently used as a publisher's device by Francis Waterson, Capel-y-ffin, Abergavenny, 1928.

Wood-engraving. $1\frac{1}{2} \times 1$

E.817-1952

8

Christmas Card of the artist and Mary Ethel Gill. (D.8) Proof. 1908. Signed AERG. Lettered Greetings from Ethel & Eric Gill Ditchling Xmas 1908.

Wood-engraving. $1\frac{1}{2} \times 3$

E.818-1952

1909

9

Book-plate of Isabella Hildebrand. (D.9) Proof. 1909.
Lettered Ex libris Isabella Hildebrand Der Mut. Dated in ink by the artist 1909.
Wood-engraving. $1\frac{1}{4} \times 2\frac{3}{4}$ E.819-1952

1910

10

Nativity with midwife, St. Joseph seated. (D.13) Christmas Card of Roger Fry, 1910.

Signed with the device of hand and eye. Inscribed in ink With Love and Best Wishes from Joan Mary Fry.

Wood-engraving. $3\frac{1}{2} \times 2\frac{1}{4}$

E.823-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, states that this block was engraved in 1911, but the artist refers to the Christmas Card in a letter to William Rothenstein, dated 5 December 1910, on p.36 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

1911

11

Book-plate of Stephen Pepler. (D.10) Proof from the first block, engraved by Eric Gill after a design by Edward Johnston, 1911.

Lettered Domine Jesu, suscipe spiritum meum Salve.

Wood-engraving. $3\frac{1}{2} \times 3\frac{1}{4}$

E.820-1952

Note: For an impression of the book-plate printed from the two blocks in the Department of P. & D., see E.2552-1920.

Book-plate of Stephen Pepler. (D.10) Proof from the second block, printed in sanguine, engraved by Eric Gill after a design by Edward Johnston, 1911.

Lettered στέφανος Stephen Pepler.

Wood-engraving. $4\frac{1}{8} \times 3\frac{3}{4}$

E.821-1952

Note: For an impression of the book-plate printed from the two blocks in the Department of P. & D., see E.2552-1920.

12

Funeral Card. (D.11) Proof of a design for a card commemorating Henry Holding Moore, father of the artist's wife, 1911.

Lettered H H M 1839 1911. Inscribed in pencil by the artist on the mount Mrs Gills Father.

Wood-engraving. $2\frac{1}{2} \times 2\frac{1}{4}$

E.822-1952

1911

13

[Hand and pick.] (D.12) Proof of a design for a rubber stamp, used by the Radstock Smallholders' Society, Somerset, 1911.

Inscribed in typewriting on a sheet of paper with title and inscribed in ink by the artist (Used as a model for a rubber stamp) for Radstock Small Holders Society Somerset. Inscribed in pencil No print available.

[Woodcut. Circular, diameter $1\frac{1}{4}$]

E.822A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For a proof of the woodcut in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2123-1952.

For D.13 see Catalogue 10

1913

14

Nativity with midwife, St. Joseph standing. (D.14) Proof of a Christmas Card, 1913. The block was subsequently used for illustration as Plate 1 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{1}{8} \times 2\frac{1}{8}$

E.824-1952

15

[Crucifix.] (D.15) 1913.

Inscribed in typewriting on a sheet of paper by the artist with title and (INRI reversed. Head of Our Lord to spectator's right) and inscribed in pencil No print available.

[Wood-engraving. $6\frac{3}{8} \times 2\frac{3}{8}$]

E.824A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For a proof of the wood-engraving in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2124-1952.

16

Crucifix. (D.16, 1st state) Proof. 1913.

Lettered INRI.

Wood-engraving. $7\frac{1}{8} \times 2\frac{3}{8}$

E.825-1952

16 continued

Crucifix. (D.16, 2nd state) Proof. 1913.

Lettered INRI.

Wood-engraving. $7\frac{1}{8} \times 2\frac{3}{4}$

E.826-1952

Crucifix. (D.16, 3rd state) Proof. 1913.

Lettered INRI.

Wood-engraving. $7\frac{1}{8} \times 2\frac{3}{4}$

E.827-1952

17

B A C 1895. (D.17A) Proof of a design for the Brighton Arts Club. *Inscribed in ink on the mount by the artist probably engraved between 1910 & 1913 (possibly earlier) Device for Brighton Arts Club call it No. D.17A.*

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{2}$

E.829-1952

1914

18

The Slaughter of the Innocents. (D.17) Proof of a design for the cover of the catalogue (E.R.G.309) of an exhibition in aid of Belgian refugees, 1914. The block was subsequently used for illustration on page 42 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, No.29 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1919; and as Plate 2 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2$

E.828-1952

19

Chalice and Host with particles. (D.18, 1st state). Proof of a design for Messrs. Burns & Oates Ltd., London, 1914.

Lettered Pax Domini Sit Semper Vobiscum. *Numbered in pencil by the artist (1).*

Wood-engraving. $2\frac{3}{8} \times 1\frac{1}{2}$

E.830-1952

Chalice and Host with particles. (D.18, 2nd state). Proof of a design for Messrs. Burns & Oates Ltd., London, 1914.

Lettered Pax Domini Sit Semper Vobiscum. *Numbered in pencil by the artist (2).*

Wood-engraving. $2\frac{3}{8} \times 1\frac{1}{2}$

E.831-1952

1914

19 continued

Chalice and Host with particles. (D.18, final state) Printed in red on the cover of *The Spiritual Classics of English Devotional Literature* (not in E.R.G.), published by Messrs. Burns & Oates Ltd., London, 1914. The block was also used to illustrate the cover of *The Spirit of Father Faber Apostle of London* (not in E.R.G.), with a preface by Wilfrid Meynell, published by Messrs. Burns & Oates Ltd., London, 1914.

Lettered Pax Domini Sit Semper Vobiscum.

Wood-engraving. $2\frac{3}{8} \times 1\frac{1}{2}$

E.832-1952

20

Paschal Lamb. (D.19) Proof of a design for Messrs. Burns & Oates Ltd. 1914. The block was subsequently used as an illustration to *The Parables of Jesus* (E.R.G.312), published by Messrs. Burns & Oates Ltd., London, 1916.

Numbered in pencil by the artist (1).

Wood-engraving. Circular, diameter $1\frac{1}{2}$

E.833-1952

21

The Trinity. (D.20) Proof of a design engraved for Everard Meynell, 1914.

Lettered Benedicta Sit Sancta Trinitas.

Wood-engraving. $2\frac{3}{8} \times 1\frac{1}{8}$

E.834-1952

22

The Trinity with Chalice. (D.21) Proof. 1914.

Lettered This Is The Chalice Of My Blood Of The New & Eternal Testament The Mystery Of Faith Which Shall Be Shed For You & For Many Unto The Remission Of Sins.

Wood-engraving. $4 \times 2\frac{3}{8}$

E.835-1952

23

Pegasus. (D.22, state before letters) Proof of a book-plate for Francis Meynell, 1914.

Signed in pencil Eric Gill and inscribed last print.

Wood-engraving. $3\frac{1}{4} \times 2\frac{3}{8}$

E.836-1952

23 continued

Pegasus. (D.22, later state) Proof of a book-plate for Francis Meynell, 1914. The block was subsequently altered and used for illustration on the title-page to *Fifteen Poems* (E.R.G.396) by Francis Meynell, published by The Nonesuch Press, Ltd. & Messrs. J. M. Dent & Sons, Ltd., London, 1944.

Lettered E. Libris Francis Meynell.

Wood-engraving. $3\frac{1}{4} \times 2\frac{3}{8}$

E.837-1952

24

Woman. (D.23) Proof. 1914. An experiment in blind printing.

Lettered with monogram DE and Paris.

Woodcut. $6 \times 3\frac{1}{4}$

E.838-1952

Note: The artist discusses the term 'blind printing' in a letter to his brother Evan R. Gill, dated 29 November 1938, on p.412 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

25

Rump [portion of a nude female figure]. (D.24) Proof of an experiment in blind printing, including within the design part of a foot, 1914.

Woodcut. $4\frac{1}{4} \times 3\frac{3}{8}$

E.839-1952

Note: The artist discusses the term 'blind printing' in a letter to his brother Evan R. Gill, dated 29 November 1938, on p.411 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

26

Endpapers. (D.25) Proof of a design for an edition of Homer, published by the Cranach Press, Weimar, 1914.

Woodcut. $9\frac{1}{8} \times 6$

E.840-1952

27

Madonna and Child. (D.26) Proof. 1914.

Lettered in reverse Et Verbum Caro Factum Est Et Habitavit In Nobis. *Inscribed in ink on the mount by the artist cut in pear wood on plank block subsequently filled with gesso and sold at Everard Meynell's shop. (note: blk. not designed for printing but for filling with gesso - v. few prints made).*

Woodcut. $10\frac{1}{4} \times 6\frac{1}{8}$

E.841-1952

1914

28

Three Martlets (*sic*). (D.27) Proof of a design representing the coat of arms of Thomas à Becket, Archbishop of Canterbury, for the half-title to *Ordo Administrandi Sacramenta* (E.R.G.310), published by Messrs. Burns & Oates Ltd., London, 1915. 1914. The block was subsequently used as illustration on the covers of *Ritus Servandus* (not in E.R.G.), published by Messrs. Burns & Oates Ltd., London, 1915; and *A Miscellany: Christmas Poetry Number* (not in E.R.G.), published by Messrs. Burns & Oates Ltd., London, c.1915.

Lettered Nuncupatae Prelo Datus E Libris Liturgicis Cura Societas Librariae Burns Et Oates Nos Ne Cesses Thoma Tueri.

Wood-engraving. $2\frac{3}{8} \times 2\frac{1}{4}$

E.842-1952

Note: The three birds depicted are Cornish choughs and were erroneously described by the artist as martlets.

29

Animals All. (D.28, 1st and 2nd states) Proofs (2 on 1 sheet) of the artist's Christmas Card, 1914.

Lettered Who Were The First To Cry Nowell? Animals All As It Befell. Numbered in pencil by the artist (1) and (2).

Woodcuts. Each $1\frac{7}{8} \times 2\frac{1}{4}$

E.843(1, 2)-1952

30

Madonna and Child: Madonna kneeling. (D.47, 1st state) Proof of a design for a Christmas Card, 1914.

Lettered With Good Wishes For Christmas.

Wood-engraving. $2\frac{3}{8} \times 2\frac{1}{4}$

E.872-1952

Note: For a later impression from this block, dated 1914, in the Department of E.I.D., see E.2370-1921.

Madonna and Child: Madonna kneeling. (D.47, 4th state) Proof of a design for a Christmas Card, 1914.

Numbered in pencil by the artist (4).

Wood-engraving. $2\frac{1}{4} \times 1\frac{7}{8}$

E.873-1952

Madonna and Child: Madonna kneeling. (D.47, 5th state) Proof of a design for a Christmas Card, 1914.

Numbered in pencil by the artist (5).

Wood-engraving. $2\frac{1}{4} \times 1\frac{7}{8}$

E.874-1952

31

Hog and Wheatsheaf. (D.29) Design for printing on paper bags for the Hampshire House Bakery, Doves Place, Hammersmith, 1915. The block was subsequently used for illustration on the back cover of *A Statement of Aim* (E.R.G.315a), issued by the Hampshire House Workshops, No.8 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916; on page 19 of *Wood-engravings* (E.R.G.410), St. Dominic's Press Publication No.44, 1924; as Plate 3 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. Lettered with the address.

Wood-engraving. Circular, diameter $5\frac{3}{8}$

E.844-1952

Note: The artist refers to the 'Hampshire Hog' in a letter to Evan R. Gill, dated 29 November 1938, on p. 412 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

32

[Arms of Pope Benedict XV (eagle and castle).] (D.30) Design for Messrs. Burns & Oates Ltd., London, 1915.

Inscribed in typewriting on a sheet of paper with title (For Messrs. Burns & Oates) and inscribed in pencil No print available.

[Wood-engraving. $1\frac{3}{8} \times 1\frac{1}{4}$]

E.844A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For an impression of the wood-engraving in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2125-1952.

The arms of Pope Benedict XV (Giacomo della Chiesa) contained a representation of a church, wrongly described by the artist as a castle.

For D.31 see Catalogue 49

33

The Taking of Toll. (D.32) Frontispiece to *The Taking of Toll being the Danā Lilā of Rājendra* (E.R.G.258), translated by Ananda K. Coomaraswamy, published by the Old Bourne Press, London, 1915.

Woodcut. $5\frac{1}{2} \times 4$

E.846-1952

34

Decoy Duck. (D.33) Proof of an imprint for the Decoy Press, 1915. Lettered Decoy Press.

Woodcut. $1\frac{3}{8} \times 1\frac{1}{4}$

E.847(1)-1952

1915

35

Decoy Duck. (D.34, 1st state) Proof of an imprint for the Decoy Press, 1915.

Lettered Decoy Press.

Wood-engraving. $2\frac{3}{4} \times 1\frac{1}{8}$

E.847(2)-1952

Decoy Duck. (D.34, ?final state) Proof of an imprint for the Decoy Press, 1915. The block was used on page 107, Volume I; page 101, Volume II of *Change* (E.R.G.320), edited by John Hilton and Joseph Thorp, published by the Decoy Press, 1919.

Lettered Decoy Press.

Wood-engraving. $2\frac{3}{4} \times 1\frac{1}{8}$

E.848-1952

Note: Joseph Thorp records in a letter to Evan R. Gill that *Change* was printed by the Curwen Press, Plaistow, London, for himself with this imprint.

36

Dumb-Driven Cattle. (D.35, 1st state) Proof of an illustration on the title-page to *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Signed EG. Numbered in pencil by the artist 1.

Woodcut. $3\frac{1}{8} \times 3\frac{1}{8}$

E.849-1952

Dumb-Driven Cattle. (D.35, 2nd state) Proof of an illustration on the title-page to *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 3 of *Emblems Engraved on Wood by Eric Gill* (E.R.G.260), published by the St. Dominic's Press, Ditchling, Sussex, 1916; on the inner side of the back cover of the concert programme and menu (E.R.G.261) for the 1st Battery, Canadian Field Artillery, printed by the St. Dominic's Press, 1916; on page 40 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, No.29 of the publications of the St. Dominic's Press, 1919; as Plate 5 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed EG. Numbered in pencil by the artist (2).

Woodcut. $3\frac{1}{8} \times 3\frac{1}{8}$

E.850-1952

37

No. 27 [A man seated in his garden]. (D.36, 1st state) Proof of an illustration on page 3 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. Signed EG. Numbered in pencil by the artist (1).
Woodcut. $3\frac{1}{8} \times 3\frac{3}{8}$ E.851-1952

No. 27 [A man seated in his garden]. (D.36, 2nd state) Proof of an illustration on page 3 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 5 of *Emblems Engraved on Wood by Eric Gill* (E.R.G.260), published by the St. Dominic's Press, Ditchling, Sussex, 1916. Signed EG. Numbered in pencil by the artist (2).
Woodcut. $3\frac{1}{8} \times 3\frac{3}{8}$ E.852-1952

38

The Money-Bag and the Whip. (D.37, 1st state) Proof of an illustration on page 31 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. Signed EG. Numbered in pencil by the artist (1).
Wood-engraving. $4\frac{1}{8} \times 3\frac{3}{8}$ E.853-1952

The Money-Bag and the Whip. (D.37, 2nd state) Proof of an illustration on page 31 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 7 of *Emblems Engraved on Wood by Eric Gill* (E.R.G.260), published by the St. Dominic's Press, Ditchling, Sussex, 1916. Signed EG. Numbered in pencil by the artist (2).
Wood-engraving. $4\frac{1}{8} \times 3\frac{3}{8}$ E.854-1952

39

Five stalks of leaves. (D.38) Proof of a triangular tail-piece on page 46 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on Plate 7 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.
Wood-engraving. $2\frac{1}{8} \times 3\frac{1}{8}$ E.855-1952

1915

40

The Purchaser. (D.39) Proof of an illustration on page 54 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 9 of *Emblems Engraved on Wood* by Eric Gill (E.R.G.260), published by the St. Dominic's Press, Ditchling, Sussex, 1916; as Plate 6 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929; on page 18 of *In a Strange Land* (E.R.G.51) by the artist, published by Messrs. Jonathan Cape Ltd., London, 1944; on page 102 of *Essays* (E.R.G.53) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1947.

Numbered in pencil by the artist (1).

Wood-engraving. $5\frac{1}{2} \times 3\frac{3}{8}$

E.856-1952

41

Ship. (D.40) Proof of a triangular tail-piece on page 79 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 39 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, No.29 of the publications of the St. Dominic's Press, 1919; on Plate 7 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered on the sail Progress!

Wood-engraving. $2 \times 2\frac{3}{8}$

E.857-1952

42

The Happy Labourer. (D.41, 1st state) Proof of an illustration on page 82 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Signed EG. Numbered in pencil by the artist (1).

Wood-engraving. $5\frac{1}{2} \times 3\frac{3}{8}$

E.858-1952

The Happy Labourer. (D.41, 2nd state) Proof of an illustration on page 82 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Signed EG. Numbered in pencil by the artist (2).

Wood-engraving. $5\frac{1}{2} \times 3\frac{3}{8}$

E.859-1952

42 continued

The Happy Labourer. (D.41, 3rd state) Proof of an illustration on page 82 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Signed EG. Numbered in pencil by the artist (3).

Wood-engraving. $5\frac{3}{8} \times 3\frac{3}{8}$

E.860-1952

The Happy Labourer. (D.41, 4th state) Proof of an illustration on page 82 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 11 of *Emblems Engraved on Wood by Eric Gill* (E.R.G.260), published by the St. Dominic's Press, Ditchling, Sussex, 1916.

Signed EG. Numbered in pencil by the artist (4).

Wood-engraving. $5\frac{3}{8} \times 3\frac{3}{8}$

E.861-1952

43

Devil's Tails. (D.42) Proof of a triangular tail-piece on page 107 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on the front cover of *Emblems Engraved on Wood by Eric Gill* (E.R.G.260), published by the St. Dominic's Press, Ditchling, Sussex, 1916; on page 20, Volume I, Number 1 of *The Game* (E.R.G.263), published by the St. Dominic's Press, October 1916.

Wood-engraving. $1\frac{5}{8} \times 2\frac{3}{8}$

E.862-1952

44

Calvary. (D.43) Proof of a triangular tail-piece on page 122 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 47, Volume III, Number 2 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Advent 1919; on Plate 7 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1\frac{1}{8} \times 3\frac{1}{4}$

E.863-1952

1915

45

Crucifix, Chalice and Host. (D.44, 1st state before the addition of Chalice and Host) Proof of an unused illustration to *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Lettered in reverse INRI.

Wood-engraving. $5\frac{1}{8} \times 3\frac{1}{4}$

E.864-1952

Crucifix, Chalice and Host. (D.44, 2nd state) Proof of an unused illustration to *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Lettered in reverse INRI. Numbered in pencil by the artist (3).

Wood-engraving. $5\frac{1}{8} \times 3\frac{1}{4}$

E.865-1952

Crucifix, Chalice and Host. (D.44, final state) Proof of an unused illustration to *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on the front cover of *Ritus Servandus In Benedictione* (E.R.G.373), published by the St. Dominic's Press, Ditchling, Sussex, 1919; on page 31 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, 1924; as Plate 4 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered in reverse INRI.

Wood-engraving and letterpress. Overall size $6\frac{7}{8} \times 3\frac{1}{4}$

E.866-1952

46

The Symbol of Christ Crucified. (D.45, 1st state) Proof of an illustration on page 123 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Numbered in pencil by the artist (1).

Wood-engraving. $5\frac{1}{8} \times 3\frac{1}{4}$

E.867-1952

The Symbol of Christ Crucified. (D.45, 2nd state) Proof of an illustration on page 123 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Numbered in pencil by the artist (2).

Wood-engraving. $5\frac{1}{8} \times 3\frac{1}{4}$

E.868-1952

46 continued

The Symbol of Christ Crucified. (D.45, 3rd state) Proof of an illustration on page 123 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915.

Numbered in pencil by the artist (3).

Wood-engraving. $5\frac{1}{8} \times 3\frac{1}{4}$

E.869-1952

The Symbol of Christ Crucified. (D.45, final state) Proof of an illustration on page 123 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 13 of *Emblems Engraved on Wood* by Eric Gill (E.R.G.260), published by the St. Dominic's Press, Ditchling, Sussex, 1916.

Wood-engraving and letterpress. $5\frac{1}{8} \times 3\frac{1}{4}$

E.870-1952

47

Triangular Device. (D.46) Proof of a design used as the tail-piece on page 125 of *The Devil's Devices* (E.R.G.259) by H. D. C. Pepler, published by the Hampshire House Workshops, London, 1915. The block was subsequently used for illustration on page 1 of *Emblems Engraved on Wood* by Eric Gill (E.R.G.260), published by the St. Dominic's Press, Ditchling, Sussex, 1916.

Lettered H D C P E G 1915. Numbered in pencil by the artist (3).

Wood-engraving. $2\frac{1}{8} \times 3\frac{1}{4}$

E.871-1952

For D.47 see Catalogue 30

48

Ave Jesu Parvule. (D.48) Proof of a Christmas Card, engraved by Eric Gill from a drawing by Elizabeth Gill, 1915. The block was subsequently used for illustration to *Happy Christmas* (E.R.G.368) by E., P. and J. Gill, D., S. and M. Pepler, No.22 of the publications of the St. Dominic's Press, 1919, and on page 13 of *The Common Carol Book* (E.R.G.391), No.54 of the publications of the St. Dominic's Press, 1926.

Lettered with title.

Woodcut. $3\frac{7}{8} \times 2\frac{3}{4}$

E.875-1952

49

Union Jack. (D.31) Proof of a design printed on the concert programme and menu (E.R.G.261) for the 1st Battery, Canadian Field Artillery serving in France, by the St. Dominic's Press, Ditchling, Sussex, 1916.

Signed and dated in pencil E.G. 11.2.16 and inscribed for Vernon's Xmas Dinner Menu & Programme.

Woodcut. $2\frac{3}{4} \times 2\frac{1}{2}$

E.845-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, dates this block in the year 1915, but Evan R. Gill, then serving with his brother Vernon with the Battery, states that it was not engraved until the beginning of 1916.

50

Animals All. (D.49) 1916. Proofs (2). The block was subsequently used as a tail-piece for *The Philosophy of Art* (E.R.G.85) by Jacques Maritain, translated by the Rev. John O'Connor, S.T.P., with an introduction by the artist, No.39 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1923; as Plate 8 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered Who were the first to cry Nowell Animals all as it befell.

Wood-engravings, E.877 printed in gold on black paper. Each $2\frac{1}{4} \times 2\frac{1}{4}$ E.876, 877-1952

Note: This design is similar to that of E.843-1952.

51

[Animals All.] (D.50) 1916.

Inscribed in ink by the artist on a sheet of paper Cut on plank - block about $16\frac{1}{2} \times 14\frac{3}{4}$ E.G. has one print in portfolio in C. of drs. Inscribed in pencil No print available (This block is now in the possession of J. G. Wilson of J. & E. Bumpus, Ltd., Oxford Street, London.)

Woodcut. $14\frac{3}{4} \times 16\frac{1}{4}$

E.877A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For an impression of the woodcut in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2132-1952.

The artist refers to this woodcut in a letter to Geoffrey Keynes, dated 25 January 1917, on p.87 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

52

Flight into Egypt. (D.51) Proofs (2). 1916.

Wood-engravings. Each $2\frac{3}{8} \times 2$

E.878, 879-1952

53

Chalice and Host with candles. (D.52) Proof of a tail-piece on page 35 of *Serving at Mass* (E.R.G.1), compiled by the artist, No.10 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 45 of *The Order of the Burial of the Dead* (E.R.G.361), St. Dominic's Press publication No.13, 1917; on page 7 of *The Way of the Cross* (E.R.G.268), publication No.17, 1917; on page 12 of *Ritus Servandus in Benedictione* (E.R.G.373), published by the St. Dominic's Press, 1919; on page 30 of *Songs to Our Lady of Silence* (E.R.G.376), a book of verse, St. Dominic's Press publication No.31, 1920; on page 17 of *Manuale Tertii Ordini Sancti Dominici* (E.R.G.377) by the Rev. Fabian Dix, O.P., publication No.50, 1921; on page 10 of *Missions or Sheepfolds & Shambles by A. Sheep* (E.R.G.380), Welfare Handbook No. 9, by H. D. C. Pepler, publication No.28(9), 1922; to 'St. Thomas Aquinas Calendar 1925' (E.R.G.388a), published by the St. Dominic's Press, 1924; on the title-page to *The Passion of Perpetua and Felicity* (E.R.G.286), translated by Walter Shewring, and published as an inset to *The Fleuron*, Number VII (edited by Stanley Morison) by the Cambridge University Press and Messrs. Doubleday, Doran & Co., Garden City, New York, 1930.

Woodcut. $1\frac{1}{4} \times 1\frac{1}{4}$

E.880-1952

54

Chalice and Host with Ω and A. (D.53) Proof and final state of a design for the title-page to *Serving at Mass* (E.R.G.1), compiled by the artist, No.10 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on Plate II of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engravings. Each $1\frac{1}{8} \times 1$

E.881, 882-1952

55

A ship. (D.54) Proof of a book plate for Charles Lambert Rutherston, 1916.

Lettered Ex Collectione Charles Lambert Rutherston.

Wood-engraving. $2\frac{3}{8} \times 3\frac{1}{4}$

E.883-1952

1916

56

Book-plate of Charles Lambert Rothenstein. (D.54A) Proofs (2). 1916.

Lettered From the library of Charles Lambert Rothenstein. *Inscribed in ink on the mount by the artist (engraved soon after No.D.54) D.54A.*

Wood-engravings. Each $1\frac{1}{8} \times 2\frac{1}{8}$

E.884, 885-1952

57

Diagram for Ice-House. (D.55) Proof of an illustration on page 165 of Cobbett's *Cottage Economy* (E.R.G.313), with an introduction by G. K. Chesterton, published by the Hampshire House Workshops, London, 1916.

Wood-engraving. $5\frac{1}{4} \times 2\frac{3}{4}$

E.886-1952

Note: The artist refers to this engraving in letters to Geoffrey Keynes, dated 30 December 1915 and 29 May 1916, on pp.78, 81 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947

58

Hog in Triangle. (D.56) Proofs (3 on 1 sheet) of different states of a device used for the publications of the Hampshire House Workshops, London, including *A Book on Vegetable Dyes* (E.R.G.314) by Ethel M. Mairet, No.4 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916; and *A Statement of Aim* (E.R.G.315a), St. Dominic's Press publication No.8, 1916. The block was also used for illustration of the outer side of the back cover of the concert programme and menu (E.R.G.261) for the 1st Battery, Canadian Field Artillery, printed by the St. Dominic's Press, 1916.

Lettered HHW.

Wood-engravings. Each $\frac{3}{4} \times 1\frac{1}{4}$

E.887(1-3)-1952

59

Hand holding a book. (D.57) Proof of a book-plate for Everard Meynell, 1916.

Signed in reverse EG. Lettered Ex Collectione Everard Meynell and on the book In Et Extrinsic.

Wood-engraving. $1\frac{1}{4} \times 1\frac{1}{8}$

E.888-1952

Note: For two preliminary pencil sketches for this book-plate see E.889-1952 on p.248.

The Madonna and Child with an angel: Madonna knitting. (D.58) Proof of an illustration to *Mary Sat A-Working* (E.R.G.315b), a rhyme-sheet by H. D. C. Pepler, published by the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on the cover-title of *Song of the Dressmaker* (E.R.G.386) by H. D. C. Pepler, No.67(16) of the publications of the St. Dominic's Press, 1923; as Plate 9 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered *Omnia Laudant Deum Qui Creavit.*
Wood-engraving. Circular, diameter $2\frac{1}{2}$

E.890-1952

Note: A later state, which has haloes of the Madonna and the angel printed in red from a second block and lettered 'Sta. Maria' and 'Angelus', is in the Print Room of the British Museum, No.1918-10-10-37.

Gravestone with Angel. (D.59) Proof of a design for the cover of *An Elegy upon Old Freeman* (E.R.G.262) by Matthew Stevenson, published by Everard Meynell, London, 1916. The block was subsequently used for illustration on page 36 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917; on page 27, Volume II, Number 1 of *The Game* (E.R.G.263), published by the St. Dominic's Press, January 1918; to *The Seven Ages of Man* (E.R.G.365), one of the 'Penny Tracts' published by the St. Dominic's Press, 1918; on page 10 of the catalogue of an exhibition of drawings and engravings by the artist (E.R.G.364), held at the Alpine Club Gallery, London, 1918; on page 51 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, St. Dominic's Press publication No.29, 1919; on page 17 of *Health* (E.R.G.370), Welfare Handbook No.1, by H. D. C. Pepler, publication No.28(1), 1919; on page 6 of *Missions or Sheepfolds & Shambles by A. Sheep* (E.R.G.380), Welfare Handbook No.9, by H. D. C. Pepler, publication No.28(9), 1922; on page 23 of *In Petra* (E.R.G.87), with a preface and notes by the artist and H. D. C. Pepler, publication No.40, 1923; on page 8 of *The Law the Lawyers Know About* (E.R.G.272), publication No.9(a), 1929; on Plate II of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered on the gravestone Old Freeman.
Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{4}$

E.891-1952

1916

62

Initial S with church. (D.60) Proof of a design for the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on Plate II of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. 1×1

E.892-1952

63

Initial letter M. (D.60A) Proof. 1916.

Inscribed in ink on the mount by the artist 1916 Probably engraved at same time as D60 say D60A.

Wood-engraving. $\frac{7}{8} \times 1$

E.893-1952

64

D P and Cross. (D.62) Proofs (2) of a design for an imprint for the St. Dominic's Press, Ditchling, Sussex, 1916. The block was used for illustration on page 36 of *Serving at Mass* (E.R.G.1), compiled by the artist, St. Dominic's Press publication No.10, 1916; on the back cover of *An Elegy upon Old Freeman* (E.R.G.262) by Matthew Stevenson, published by Everard Meynell, London, 1916; in *The Game* (E.R.G.263), on page 25, Volume I, Number 2, December 1916; page 28, Volume II, Number 1, January 1918; page 40, Volume II, Number 2, The Ascension 1918, published by the St. Dominic's Press; on the back cover of *Concerning Dragons* (E.R.G.264), a rhyme by H. D. C. Pepler, St. Dominic's Press publication No.9, 1916; on the back cover of *Adeste Fideles a Christmas Hymn* (E.R.G.265), publication No.12, 1916; on page 47 of *The Order of the Burial of the Dead* (E.R.G.361), publication No.13, 1917; on page 86 of *Poor Man's Pence* (E.R.G.362), a book of verses by Faith Ashford, publication No.16, 1917; on *The Restoration of the Monarchy* (E.R.G.3), a 'Penny Tract' by the artist and H. D. C. Pepler, 1917; on the title-page to *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, publication No.15, 1917; on the title-page to *The Way of the Cross* (E.R.G.268), publication No.17, 1919; on page 50 of *Saint George and the Dragon and Other Stories* (E.R.G.319), publication No.5, 1918; on the title-page to *The Mistress of Vision* (E.R.G.366) by Francis Thompson, publication No.24, 1918; on the back cover of *Three Poems* (E.R.G.367) by H. D. C. Pepler, 1918; on the title-page to *Sculpture* (E.R.G.5) by the artist, publication No.21, 1918; on the title-page to *Woodwork* (E.R.G.269) by A. Romney Green, publication No.26, 1918; on the back cover of the catalogue of an exhibition of drawings and engravings by the artist (E.R.G.364), held at the Alpine Club Gallery, London, 1918.

Woodcuts. Each $1\frac{1}{4} \times \frac{3}{4}$

E.895, 896-1952

Note: Evan R. Gill states that the artist notes in his diary that this subject was engraved on 10 September 1916.

65

Chalice and Host. (D.141, 1st state) Proof of an illustration on the front cover of *Serving at Mass* (E.R.G.1), compiled by the artist, No.10 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. Printed on the same sheet as the 2nd state.

Woodcut. $1\frac{1}{2} \times \frac{3}{4}$

E.995(1)-1952

Chalice and Host. (D.141, 2nd state) Proof of an illustration on the front cover of *Serving at Mass* (E.R.G.1), compiled by the artist, No.10 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916; for 'In Memoriam Olof Alice Johnston Veronica Mary' (E.R.G.317), a funeral card printed at the St. Dominic's Press, 1920. The block was later used for illustration on the title-page to *The Order of the Burial of the Dead* (E.R.G.361), St. Dominic's Press, publication No.13, 1917; on page 3 of *Ritus Servandus in Benedictione* (E.R.G.373), published by the St. Dominic's Press, 1919. Printed on the same sheet as the 1st state.

Woodcut. $1\frac{1}{2} \times \frac{3}{4}$

E.995(2)-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, states that this block was engraved in 1920.

66

St. Michael and the Dragon. (D.63) Proof of an illustration on the title-page to *Concerning Dragons* (E.R.G.264), a rhyme by H. D. C. Pepler, No.9 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 18 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler St. Dominic's Press publication No.15, 1917; on page 25 of *Nis Dominus* (E.R.G.372), rimes by H. D. C. Pepler, publication No.29, 1919; on the title-page to *The Philosophy of Art* (E.R.G.85) by Jacques Maritain, translated by the Rev. John O'Connor, S.T.P., with an introduction by the artist, publication No.39, 1923; on page 12 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924.

Lettered S M.

Wood-engraving. $2\frac{3}{4} \times 2\frac{1}{8}$

E.897-1952

67

Child and Nurse. (D.64) Proof of an illustration on page 2 of *Concerning Dragons* (E.R.G.264), a rhyme by H. D. C. Pepler, No.9 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 20 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, St. Dominic's Press publication No.15, 1917; on page 26 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, publication No.29, 1919.

Wood-engraving. $1\frac{1}{2} \times 1\frac{3}{8}$

E.898-1952

68

Child in Bed. (D.65) Page 4 from *Concerning Dragons* (E.R.G.264), a rhyme by H. D. C. Pepler, No.9 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 22 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, St. Dominic's Press publication No.15, 1917; on page 28 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, publication No.29, 1919. On the back is D.67.

Wood-engraving and letterpress. $1\frac{1}{2} \times 1\frac{1}{2}$

E.899(1)-1952

69

Child and Ghost. (D.66) Proof of an illustration on page 3 of *Concerning Dragons* (E.R.G.264), a rhyme by H. D. C. Pepler, No.9 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 21 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, St. Dominic's Press publication No.15, 1917; on page 27 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, publication No.29, 1919.

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{2}$

E.900-1952

70

Child and Spectre. (D.67) Page 5 of *Concerning Dragons* (E.R.G.264), a rhyme by H. D. C. Pepler, No.9 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 23 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, St. Dominic's Press publication No.15, 1917; on page 29 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, publication No.29, 1919. On the back is D.65.

Wood-engraving and letterpress. $1\frac{1}{2} \times 1\frac{1}{2}$

E.899(2)-1952

71

Lettering, with a nib: a b c x c. (D.112) Used on a copy sheet (E.R.G.311), illustrating handwriting by Edward Johnston, published by H. D. C. Pepler at Hampshire House, Hammersmith, 1916. Proof.

Woodcut. $1 \times 1\frac{3}{4}$

E.963-1952

Note: For an example of the copy sheet see E.964-1952. In the catalogue *Engravings by Eric Gill* by Douglas Cleverdon, Bristol, 1929, the date of this woodcut is stated to be 1918, but as the copy sheet is dated 1916 by Edward Johnston, this would appear to be wrong.

71 continued

Copy sheet (E.R.G.311), illustrating handwriting, with lettering by Edward Johnston and a woodcut (D.112) by Eric Gill, published by H. D. C. Pepler at Hampshire House, Hammersmith, 1916.

Signed and dated in ink E.J. 7 viii. '16.

Pen and ink, woodcut and letterpress. Size of sheet $11\frac{1}{2} \times 8\frac{1}{2}$

E.964-1952

Note: For another impression of the woodcut (D.112) see E.963-1952.

72

Adeste Fideles. (D.68) Proof of an illustration on page 3 of *Adeste Fideles a Christmas Hymn* (E.R.G.265), No.12 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 10 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), St. Dominic's Press publication No.37, 1923; on page 28 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; on Plate 10 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{1}{2} \times 2\frac{1}{2}$

E.901-1952

73

Three Kings. (D.69) Proof of an illustration on page 4 of *Adeste Fideles a Christmas Hymn* (E.R.G.265), No.12 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 19 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), St. Dominic's Press publication No.37, 1923; on page 28 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; on Plate 10 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Woodcut. $2 \times 2\frac{1}{2}$

E.902-1952

1916

74

The Manger. (D.70) Proof of an illustration on page 5 of *Adeste Fideles a Christmas Hymn* (E.R.G.265), No.12 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 27 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), St. Dominic's Press publication No.37, 1923; to 'St. Thomas Aquinas Calendar 1925' (E.R.G.388a), published by the St. Dominic's Press, 1924; on page 28 of *Wood-Engravings* (E.R.G.410), St. Dominic's Press publication No.44, 1924; on page 1 of *Christmas Gifts* (E.R.G. 387) by H. D. C. Pepler, publication No.9(c), reprinted 1925; on Plate 10 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2 \times 2\frac{1}{8}$

E.903-1952

75

Cantet nunc lo. (D.71) Proof of an illustration on page 6 of *Adeste Fideles a Christmas Hymn* (E.R.G.265), No.12 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 1 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), St. Dominic's Press publication No.24, 1923; on page 28 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; on Plate 10 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{1}{8} \times 2\frac{1}{8}$

E.904-1952

76

Madonna and Child with Chalice. (D.72) Proof of an illustration on the title-page to *Adeste Fideles a Christmas Hymn* (E.R.G.265), No.12 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on page 56 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), St. Dominic's Press publication No.37, 1923; on Plate 10 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{1}{8} \times 1\frac{3}{4}$

E.905-1952

77

Semi-Circular Device [A segmental design incorporating the figures 2, 7, 3, 0, 2, 8, 2, 9, 2, 8, 3, 1, the date A.D. MDCCCCXVI, a pen, graver and a printer's dabber]. (D.73) Proof of an unused design for the St. Dominic's Press, Ditchling, Sussex, 1916. The block was subsequently used for illustration on Plate II of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1\frac{1}{8} \times 3\frac{3}{8}$

E.906-1952

78

Circular device [A design incorporating the figures 2, 7, 3, 0, 2, 8, 2, 9, 2, 8, 3, 1, the date AD MCMXVI, a pen, printer's dabber and a graver]. (D.74) Proof of an illustration on page 31, Volume I, Number 2 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, December 1916. The block was subsequently used for illustration on Plate II of *Engravings by Eric Gill* (E.R.G.17), with an introduction by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. Circular, diameter $1\frac{3}{8}$

E.907-1952

Note: The pen beneath 2730 refers to the work of Edward Johnston on pp.27, 30; the printer's dabber beneath 2829, to the work of H. D. C. Pepler, on pp.28, 29; and the graver beneath 2831, to the work of the artist on pp.28, 31.

79

Nativity in cave. (D.75, 1st state) Proof of a design for a Christmas Card, 1916.

Signed in pencil Eric G. Lettered Pax Hominibus Bonae Voluntatis.

Wood-engraving. $2\frac{3}{8} \times 2\frac{1}{8}$

E.908-1952

Note: The 2nd state exists as a book-plate of Xenia Noelle Lowinsky. For an impression in the Department of P. & D., see E.775-1935.

80

Christmas Gifts: Daylight. (D.76) Proof of a design for a Christmas Card, 1916. The block was subsequently used for illustration on page 2 of *Christmas* (E.R.G.266), published by the St. Dominic's Press, Ditchling, Sussex, 1916; on Plate 12 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Numbered in pencil by the artist (2).

Wood-engraving. $2\frac{3}{8} \times 3\frac{3}{8}$

E.909-1952

1916

81

Christmas Gifts: Dawn. (D.77) Proof of an illustration on page 28, Volume I, Number 2 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, December 1916. The block was subsequently used for illustration on page 6 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, St. Dominic's Press publication No.29, 1919; on page 21 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; on Plate 12 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered Pax Hominibus Bonae Voluntatis.

Wood-engraving. $3\frac{1}{8} \times 3\frac{1}{4}$

E.910-1952

82

Madonna and Child, with gallows. (D.106) Proof of a design for a Christmas Card, 1916. The block was subsequently used for illustration on page 41, Volume II, Number 3 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Advent 1918; on page 4 of *Ritus Servandus In Benedictione* (E.R.G.373), published by the St. Dominic's Press, 1919; to *A Carol - 'Lullay! Lullay!'* (E.R.G.375), reprinted from *Corn from olde fields* by Eleanor M. Brougham (Messrs. John Lane, The Bodley Head, London, 1918) as the St. Dominic's Press 'Broadsheet No. 2', 1920.

Woodcut. $2\frac{1}{2} \times 2\frac{1}{4}$

E.945-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill* 1929, dates this block in the year 1917, but Evan R. Gill possesses this Christmas Card from Eric Gill dated Christmas 1916.

1917

83

Christmas Gifts. (D.78, 1st state) Proof of an illustration on page 3 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. Printed on the same sheet as the 2nd state.

Wood-engraving. $1\frac{1}{8} \times 2\frac{1}{8}$

E.911(I)-1952

83 continued

Christmas Gifts. (D.78, 2nd state) Proof of an illustration on page 3 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration to 'Calendar for 1922' (E.R.G.378), published by the St. Dominic's Press, 1921; on page 1 of *Christmas Gifts* (E.R.G.387) by H. D. C. Pepler, No.9(c) of the publications of the St. Dominic's Press, 1923. Printed on the same sheet as the 1st state.

Wood-engraving. $1\frac{3}{8} \times 2\frac{1}{4}$

E.911(2)-1952

84

Epiphany. (D.79) Proof of an illustration on page 1 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 10 of *Nisi Dominus* (E.R.G.372), rhymes by H. D. C. Pepler, St. Dominic's Press publication No. 29, 1919; to 'Calendar for 1923' (E.R.G.382), published by the St. Dominic's Press, 1922; on page 61 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), publication No.37, 1923; on page 6 of *Christmas Gifts* (E.R.G.387) by H. D. C. Pepler, publication No. 9(c), 1923; on Plate 13 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1\frac{3}{8} \times 2\frac{1}{4}$

E.912-1952

85

Parlers. (D.80, 1st state) Proof of an illustration on page 27 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. Printed on the same sheet as the 2nd state.

Wood-engraving. $1\frac{3}{8} \times 2\frac{1}{4}$

E.913(1)-1952

Parlers. (D.80, 2nd state) Proof of an illustration on page 27 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 33 of *Nisi Dominus* (E.R.G.372), rhymes by H. D. C. Pepler, St. Dominic's Press publication No.29, 1919; on page 35 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), publication No.37, 1923; on page 5 of *Aspidistras & Parlers* (E.R.G.392), a rhyme booklet by H. D. C. Pepler, publication No. 9(d), 1927. Printed on the same sheet as the 1st state.

Wood-engraving. $1\frac{3}{8} \times 2\frac{1}{4}$

E.913(2)-1952

86

Palm Sunday. (D.81) Proof of an illustration on page 6 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No. 15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 11 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, St. Dominic's Press publication No.29, 1919; on page 35 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), publication No.37, 1923; on page 6 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; on Plate 13 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.
Wood-engraving. $1\frac{3}{8} \times 2\frac{1}{2}$

E.914-1952

87

Adam and Eve. (D.82) Proof of an illustration on page 40 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 55 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, St. Dominic's Press publication No.29, 1919; on page 13 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; on Plate 13 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.
Woodcut. $1\frac{3}{8} \times 2\frac{3}{8}$

E.915-1952

88

Dragon. (D.123) Proof of an illustration on page 19 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 3 of *Concerning Dragons* (E.R.G.264), a rhyme by H. D. C. Pepler, No.9 of the publications of the St. Dominic's Press, 3rd edition, 1919.
Wood-engraving. $1\frac{3}{8} \times 1\frac{3}{8}$

E.975-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, gives the date of this engraving as 1919.

89

Crucifix. (D.83, 1st state) Proof of a design after a crucifix in a window of York Minster, 1917.

Wood-engraving. $5 \times 3\frac{1}{4}$

E.916-1952

Crucifix. (D.83, final state) After a crucifix in a window of York Minster, 1917. The block was subsequently used for illustration, printed in red, as Plate 14 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving, printed in gold on black paper. $5\frac{1}{8} \times 3\frac{3}{8}$

E.917-1952

90

St. George and the Dragon. (D.83A) Illustration engraved by Eric Gill and R. John Beedham, after a drawing on wood by Eric Gill, on page 14 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on the title-page to *St. George and the Dragon and Other Stories* (E.R.G.319), St. Dominic's Press publication No.5, 1918; on page 22 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, publication No.29, 1919; tail-piece on page 7 of *Brewing Beer* (E.R.G.74), from Cobbett's *Cottage Economy*, publication No.8, 1919; on page 54, Volume III, Number 2 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Advent 1919; on the front cover of *Child Mediums* (E.R.G.385) by Irene Hernaman, with an introduction by G. K. Chesterton, published by the St. Dominic's Press, 1923; to 'St. Thomas Aquinas Calendar 1925' (E.R.G.388a), published by the St. Dominic's Press, 1924; on page 28 of *Pertinent and Impertinent* (E.R.G.390), an assortment of verse, publication No.52, 1926.

Inscribed in ink on the mount by the artist The white lines on the man, horse & dragon engraved by EG and numbered D.83A.

Wood-engraving. Circular, diameter $1\frac{7}{8}$

E.918-1952

91

The Resurrection. (D.84, 1st state) Proof of an illustration on page 37, Volume I, Number 3 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Easter 1917.

Signed in reverse EG. Lettered *Gloriam Vidi Resurgentis*.

Wood-engraving. $5\frac{3}{8} \times 3\frac{3}{8}$

E.919-1952

1917

91 continued

The Resurrection. (D.84, 2nd state) Proof of an illustration on page 37, Volume I, Number 3 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Easter 1917. The block was subsequently used for illustration on page 59 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), No.37 of the publications of the St. Dominic's Press, 1923; as Plate 15 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Lettered *Gloriam Vidi Resurgentis*.

Wood-engraving. $5\frac{3}{8} \times 3\frac{3}{8}$

E.920-1952

Note: In this impression a line $1\frac{1}{2}$ inches from the bottom reveals a gap where two pieces of wood were imperfectly joined to make the block. The gap widened through dampness, and the two pieces were shaved down and rejoined; in later impressions, therefore, the lines of the tomb are not continuous.

92

Paschal Lamb. (D.85, 1st state) Proof of a decorative roundel on page 40, Volume I, Number 3 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Easter 1917. Printed on the same sheet as the 2nd state.

Lettered *Agnus Redemit Oves*.

Wood-engraving. Circular, diameter $1\frac{7}{8}$

E.921(1)-1952

Paschal Lamb. (D.85, 2nd state) Proof of a decorative roundel on page 40, Volume I, Number 3 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Easter 1917. Printed on the same sheet as the 1st state.

Lettered *Agnus Redemit Oves*.

Wood-engraving. Circular, diameter $1\frac{7}{8}$

E.921(2)-1952

92 continued

Paschal Lamb. (D.85, final state) Decorative roundel on page 40, Volume I, Number 3 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Easter 1917. The block was subsequently used for illustration as the tail-piece on page 45 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, No.15 of the publications of the St. Dominic's Press, 1917; tail-piece on page 24 of *The Way of the Cross* (E.R.G.268), publication No.17, 1917; as an illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; on page 7 of *Christ* (E.R.G.363), verses by Faith Ashford, St. Dominic's Press publication No.18, 1918; on page 3 of *The Mistress of Vision* (E.R.G.366) by Francis Thompson, publication No.24, 1918; on page 12 of the catalogue of an exhibition of drawings and engravings by the artist (E.R.G.364), held at the Alpine Club Gallery, London, 1918; tail-piece on page 57 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, St. Dominic's Press publication No.29, 1919; on page 157 of *Manuale Tertii Ordinis Sancti Dominici* (E.R.G.377) by the Rev. Fabian Dix, O.P., publication No.50, 1921; on the cover and page 22 of *Missions or Sheepfolds & Shambles* by A. Sheep (E.R.G.380), Welfare Handbook No.9, by H. D. C. Pepler, publication No.28(9), 1922; on page 58 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), publication No.37, 1923; to 'St. Thomas Aquinas Calendar 1925' (E.R.G.388a), published by the St. Dominic's Press, 1924; on Plate 30 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929; on page 11 of *The Passion of Perpetua and Felicity* (E.R.G.282), translated by Walter Shewring, and published as an inset to *The Fleuron*, Number VII (edited by Stanley Morison), by the Cambridge University Press and Messrs. Doubleday, Doran & Co., Garden City, New York, 1930. Lettered Agnus Redemit Oves.

Wood-engraving. Circular, diameter 1 $\frac{7}{8}$

E.922-1952

Note: For an example of the broadsheet, *The Way of the Cross*, in the Department of P. & D., see Circ. 541A-554A—1921.

1917

93

Jesus is condemned to death. (D.86, early state) Proof of an illustration of Station I, after the artist's Stations of the Cross in Westminster Cathedral, on page 9 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 16 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{1}{4} \times 2\frac{3}{8}$

E.923-1952

Note: For three preliminary drawings for the wood-engraving in the Department of P. & D., see E.192, 193, 238-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

94

Jesus receives His Cross. (D.87, early state) Proof of an illustration of Station II, after the artist's Stations of the Cross in Westminster Cathedral, on page 10 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 17 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.924-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.194-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

95

Jesus falls the first time. (D.88, early state) Proof of an illustration of Station III, after the artist's Stations of the Cross in Westminster Cathedral, on page 11 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 18 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.925-1952

Note: For two preliminary drawings for the wood-engraving in the Department of P. & D., see E.195-1924, and E.926-1952 on p. 248. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

96

Jesus meets His Mother. (D.89, early state) Proof of an illustration of Station IV, after the artist's Stations of the Cross in Westminster Cathedral, on page 12 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 19 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. In the margin of the sheet are three trial impressions of the head of the Virgin.

Wood-engraving. Size of sheet $3\frac{1}{2} \times 4\frac{3}{4}$ E.927-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.196-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

97

Simon of Cyrene helps Jesus to carry the Cross. (D.90) Proof of an illustration of Station V, after the artist's Stations of the Cross in Westminster Cathedral, on page 13 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 20 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{4} \times 2\frac{1}{4}$

E.928-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.197-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

98

Jesus meets Veronica. (D.91, early state) Proof of an illustration of Station VI, after the artist's Stations of the Cross in Westminster Cathedral, on page 14 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 21 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{4} \times 2\frac{1}{4}$

E.929-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.198-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

1917

99

Jesus falls the second time. (D.92) Proof of an illustration of Station VII, after the artist's Stations of the Cross in Westminster Cathedral, on page 15 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 22 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.930-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.199-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

100

Jesus speaks to the women of Jerusalem. (D.93, early state) Proof of an illustration of Station VIII, after the artist's Stations of the Cross in Westminster Cathedral, on page 16 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 23 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.931-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.200-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

101

Jesus falls the third time. (D.94, early state) Proof of an illustration of Station IX, after the artist's Stations of the Cross in Westminster Cathedral, on page 17 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 24 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.932-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.201-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

102

Jesus is stripped. (D.95, early state) Proof of an illustration of Station X, after the artist's Stations of the Cross in Westminster Cathedral, on page 18 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 25 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.933-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.202-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

1917

103

Jesus is nailed to the Cross. (D.96, early state) Proof of an illustration of Station XI, after the artist's Stations of the Cross in Westminster Cathedral, on page 19 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 26 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{4} \times 2\frac{3}{4}$

E.934-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.203-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

104

Jesus dies upon the Cross. (D.97, early state) Proof of an illustration of Station XII, after the artist's Stations of the Cross in Westminster Cathedral, on page 20 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917.

Wood-engraving. $2\frac{3}{4} \times 2\frac{3}{4}$

E.935-1952

Jesus dies upon the Cross. (D.97, final state) Illustration of Station XII, after the artist's Stations of the Cross in Westminster Cathedral, on the Ordination Card of the Rev. Gerald Vann, O.P., 1929. The block was originally used for illustration on page 20 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917; and subsequently for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 27 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered on the back in letterpress Gerald Vann O.P. Raised to the Sacred Priesthood 11 June, 1929.

Wood-engraving. $2\frac{3}{4} \times 2\frac{3}{4}$

E.936-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.204-1924. For an example of the broadsheet also in the Department, see Circ. 541-554A-1921.

105

The Body of Jesus is taken down from the Cross. (D.98, early state) Proof of an illustration of Station XIII, after the artist's Stations of the Cross in Westminster Cathedral, on page 21 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 28 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.937-1952

Note: For two preliminary drawings for this wood-engraving in the Department of P. & D., see E.205, 206-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

106

The Body of Jesus is laid in the tomb. (D.99, early state) Proof of an illustration of Station XIV, after the artist's Stations of the Cross in Westminster Cathedral, on page 22 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on an undated broadsheet, *The Way of the Cross* (not in E.R.G.), published by the St. Dominic's Press, c.1918; as Plate 29 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.938-1952

Note: For a preliminary drawing for the wood-engraving in the Department of P. & D., see E.207-1924. For an example of the broadsheet also in the Department, see Circ. 541A-554A-1921.

107

The Last Judgment. (D.100, final state) Broadsheet (E.R.G.316) published by the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 7 of *Woes* (E.R.G.371), Welfare Handbook No.4, St. Dominic's Press publication No.28(4), 1919; on page 9 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; as Plate 31 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving and letterpress. $1\frac{7}{8} \times 2\frac{1}{4}$; size of sheet $5\frac{3}{4} \times 4\frac{1}{2}$ E.939-1952

Spray of leaves. (D.101, final state) Proofs (2) of a design originally printed with the letters M, V, O, J, for 'In Memoriam Olof Alice Johnston Veronica Mary' (E.R.G.317), a funeral card printed at the St. Dominic's Press, Ditchling, Sussex, 1917. The letters were subsequently cut away and the block used for illustration on page 2 of *God and the Dragon* (E.R.G.267), rhymes by H. D. C. Pepler, St. Dominic's Press publication No.15, 1917; on page 25 of *Poor Man's Pence* (E.R.G.362), a book of verses by Faith Ashford, publication No.16, 1917; on page 23 of *The Mistress of Vision* (E.R.G.366) by Francis Thompson, publication No.24, 1918; on the cover of the catalogue of an exhibition of drawings and engravings by the artist (E.R.G.364), held at the Alpine Club Gallery, London, 1918; on page 8 of *A May Festival* (E.R.G.374), programme of a May Festival and Old Country Fair held at Staplefield Green, Sussex, 20 May 1920, published by the St. Dominic's Press, 1920; on page 12 of *A Plain Plaintain* (E.R.G.381) by Russell G. Alexander, publication No.36, 1922; on the cover of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923; to 'St. Thomas Aquinas Calendar 1925' (E.R.G.388a), published by the St. Dominic's Press, 1924; on page 17 of *Wood-Engraving* (E.R.G.77), 2nd Edition, by R. John Beedham, publication No.33, 1925; on Plate 30 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engravings. E.940 printed in red, E.941 printed in black.

Each $1\frac{1}{8} \times 1\frac{1}{2}$

E.940, 941-1952

Stalk with leaves. (D.102) Proof of a design for 'In Memoriam Olof Alice Johnston Veronica Mary' (E.R.G.317), a funeral card printed at the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 31 of *Poor Man's Pence* (E.R.G.362), a book of verses by Faith Ashford, St. Dominic's Press publication No.16, 1917; on page 10 of *Wood-Engraving* (E.R.G.77), 2nd Edition, by R. John Beedham, publication No.33, 1925; on Plate 30 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. 1×1

E.942-1952

110

Initial letter O with speedwell. (D.103) Proof of a design for 'In Memoriam Olof Alice Johnston Veronica Mary' (E.R.G.317), a funeral card printed at the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 16 of *Missions or Sheepfolds & Shambles* by A. Sheep (E.R.G.380), Welfare Handbook No.9, by H. D. C. Pepler, St. Dominic's Press publication No.28(9), 1922; on page 1 of *Song of the Dressmaker* (E.R.G.386) by H. D. C. Pepler, publication No.67(16), 1923; on Plate 30 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1\frac{1}{8} \times 1\frac{1}{8}$ E.943-1952

111

The Holy Face. (D.104, early state) Proof. 1917. The block was subsequently used for illustration on page 8 of *Ritus Servandus In Benedictione* (E.R.G.373), published by the St. Dominic's Press, Ditchling, Sussex, 1919; on page 7 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924.

Wood-engraving. $3\frac{1}{8} \times 2\frac{1}{4}$ E.944-1952

112

[Cross.] (D.105) Design for the front cover of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on the front cover of Volume II, Number I, of *The Game* (E.R.G.263), published by the St. Dominic's Press, January 1918.

Inscribed in typewriting on a sheet of paper with title and (Printed in red on cover of "The Game", II, I, January, 1918) and inscribed in pencil No print available.

[Woodcut. $3\frac{1}{8} \times 3\frac{1}{8}$] E.944A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For an impression of this woodcut in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2126-1952.

For D.106 see Catalogue 82

1917

113

Madonna and Child, with crucifix. (D.107) Proof of a design for a Christmas Card, 1917. The block was subsequently used for illustration on page 4 of *Saint Michael's Magazine* (not in E.R.G.), printed by the St. Dominic's Press, Ditchling, Sussex, published by St. Michael's Roman Catholic Church, Ashford, Middlesex, 1918; on page 13 of the catalogue of an exhibition of drawings and engravings by the artist (E.R.G.364), held at the Alpine Club Gallery, London, 1918; and to 'St. Thomas Aquinas Calendar 1926' (E.R.G.389), published by the St. Dominic's Press, 1925.

Lettered Ave Jesu Parvule.

Woodcut. $2\frac{1}{2} \times 2\frac{1}{2}$

E.946-1952

114

The bench. (D.107A, early state) Proof of an illustration on page 3 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917. Mounted on the same sheet as E.947.

Wood-engraving. $2\frac{3}{4} \times 3\frac{1}{2}$

E.948-1952

114, 115

The bench; the carpenter's gauge. (D.107A, 107F, early states) Proof (2 designs on 1 sheet) of illustrations on pages 3, 11 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917. Mounted on the same sheet as E.948.

Numbered in ink on the mount by the artist D107 A-U and A F.

Wood-engraving. Overall size $3\frac{1}{2} \times 3\frac{1}{2}$

E.947-1952

116

Sawing stool. (D.107B, early state) Proof of an illustration on page 6 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917.

Numbered in ink on the mount by the artist D107 A-U and B.

Wood-engraving. $3\frac{1}{2} \times 3\frac{1}{2}$

E.949-1952

117, 118

Carpenter's square; gluepot. (D.107C, 107N, early states) Proof (2 designs on 1 sheet) of illustrations on pages 7, 24 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917. The engraving of the gluepot was subsequently used for illustration on page 4 of *Aspidistras & Parlers* (E.R.G.392), a rhyme booklet by H. D. C. Pepler, No.9(d) of the publications of the St. Dominic's Press, 1927.

Numbered in ink on the mount by the artist D107 A-U, and C N.

Wood-engravings. Overall size $3\frac{1}{4} \times 1\frac{1}{4}$

E.950-1952

119, 120

Saw; plane. (D.107D, 107E, early states) Proof (2 designs on 1 sheet) of illustrations on pages 7, 10 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917.

Numbered in ink on the mount by the artist D107 A-U and D E.

Wood-engravings. Overall size $3\frac{1}{4} \times 4$

E.951-1952

121, 122

Dovetail saw; 'old woman's tooth'. (D.107H, 107Q, early states) Proof (2 designs on 1 sheet, printed from two blocks) of illustrations on pages 14, 32 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917.

Numbered in ink on the mount by the artist D 107 A-U and H Q.

Wood-engravings. $3\frac{1}{2} \times 1\frac{1}{4}$; $3\frac{1}{2} \times 2\frac{1}{4}$

E.954-1952

123, 124, 124a

Handscrew; G clamp; plane. (D.107 I, 107J, early states) Proof (3 designs on 1 sheet) of illustrations on page 17 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917.

Inscribed in ink by the artist beside the plane not used in book. Lettered by the artist I J and numbered on the mount D107 A-U.

Wood-engravings. Overall size 2×3

E.952-1952

Note: The engraving of the plane was not used in the book nor given a serial number by the artist.

1917

125, 126

Brace; bevel. (D.107K, 107O, early states) Proof (2 designs on 1 sheet) of illustrations on pages 17, 24 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917.

Numbered in ink on the mount by the artist D107 A-U and K O.

Wood-engravings. Overall size $2\frac{1}{2} \times 2\frac{1}{2}$

E.953-1952

127, 128

Plough; shoulder plane. (D.107M, 107R, early states) Proof (2 designs on 1 sheet) of illustrations on pages 21, 36 of *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917.

Numbered in ink on the mount by the artist D107 A-U and M R.

Wood-engravings. Overall size $5\frac{3}{4} \times 4$

E.955-1952

129-134

Illustrations (6) to *Woodwork* (E.R.G.269) by A. Romney Green, No.26 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. 1917. (D.107G, L, P, S-U)

[Wood-engravings.]

129 p.14 [Shooting board.] (D.107G) [$1\frac{1}{2} \times 3\frac{1}{2}$]

130 p.20 [Sawing block.] (D.107L) [$1\frac{1}{2} \times 3\frac{3}{8}$]

131 p.25 [Striking knife.] (D.107P) [$\frac{1}{4} \times 3\frac{3}{8}$]

132 p.39 [Paring chisel.] (D.107S) [$\frac{1}{4} \times 3\frac{3}{8}$]

133 p.91 [A table.] (D.107T) [$1\frac{3}{4} \times 3\frac{1}{2}$]

134 p.97 [Bench-hook.] (D.107U) [$1\frac{1}{4} \times 3\frac{1}{4}$]

Note: The artist's personal file contained neither impressions nor record sheets; the subjects are listed by Evan R. Gill in his *Bibliography of Eric Gill*.

135

Axe and block. (D.108) Proof of an illustration on page 9, Volume II, Number 1, January 1918; on page 62, Volume III, Number 2, Advent 1919, of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, 1917. The block was subsequently used for illustration on page 8 of the catalogue of an exhibition of drawings and engravings by the artist (E.R.G.364), held at the Alpine Club Gallery, London, 1918; on page 27 of *Health* (E.R.G.370), Welfare Handbook No.1, by H. D. C. Pepler, No.28(1) of the publications of the St. Dominic's Press, 1919; on Plate 30 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1\frac{1}{2} \times 1\frac{3}{8}$

E.956-1952

Note: For a preliminary pen and ink sketch see E.957-1952 on p. 248.

136

Hangman's Rope. (D.109) Proof of an illustration on page 15, Volume II, Number 1 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, January 1918. 1917. The block was subsequently used for illustration on page 15 of *Health* (E.R.G.370), Welfare Handbook No.1, by H. D. C. Pepler, No.28(1) of the publications of the St. Dominic's Press, 1919; on Plate 30 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1\frac{1}{4} \times \frac{7}{8}$

E.958-1952

Note: For a preliminary pen and ink sketch see E.959-1952 on p. 248.

137

Spirit and Flesh. (D.114) Proof of an illustration to *Spirit and Flesh* (E.R.G.318), a poem by Ananda K. Coomaraswamy, printed by the St. Dominic's Press, Ditchling, Sussex, for private distribution, 1918. 1917.

Inscribed in ink on the mount by the artist This way up.

Woodcut. $2\frac{3}{8} \times 2\frac{3}{8}$

E.966-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, lists this block in 1918, but the artist refers to it in a letter to Dr. Coomaraswamy, dated 8 November 1917, on p.100 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

1918

138

View of Ditchling. (D.110, 1st state) Proof of a design for Ditchling Women's Institute, 1918.

Wood-engraving. $\frac{7}{8} \times 2\frac{1}{4}$

E.960-1952

View of Ditchling. (D.110, 2nd state) Proof of a design for Ditchling Women's Institute, 1918. The block was subsequently used for illustration to *The Ditchling War Memorial* (E.R.G.369), a leaflet outlining the projected memorial, with a list of the names of the dead, published by the St. Dominic's Press, Ditchling, Sussex, 1919; and on page 9 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, No.29 of the publications of the St. Dominic's Press, 1919.

Wood-engraving. $\frac{7}{8} \times 2\frac{1}{4}$

E.961-1952

139

Flower. (D.111) Proof of a roundel for Mrs. Ethel M. Mairet of Ditchling, Sussex, 1918. The block was subsequently used for illustration on pages 25, 51 of *Songs to Our Lady of Silence* (E.R.G.376), a book of verse, No. 31 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1920; and on page 62 of *A Plain Plaintain* (E.R.G.381) by Russell G. Alexander, publication No.36, 1922.

Inscribed in ink on the mount by the artist of Ditchling, Sussex.

Wood-engraving. Circular, diameter $\frac{3}{8}$

E.962-1952

For D.112 see Catalogue 71

140

Ascension. (D.113) Proof of an illustration on page 31, Volume II, Number 2 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Ascension 1918. The block was subsequently used for illustration as Plate 32 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Woodcut, coloured by hand. $5\frac{1}{2} \times 3\frac{1}{2}$

E.965-1952

For D.114 see Catalogue 137

141

[Entire Dragon.] (D.115) Illustration on page 45 of *Saint George and The Dragon and Other Stories* (E.R.G.319), No.5 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. The block was subsequently used for the tail-piece on page 32 of *Health* (E.R.G.370), Welfare Handbook No.1, by H. D. C. Pepler, No. 28(1) of the publications of the St. Dominic's Press, 1919; on the front cover of *A Christmas List of Books published by H. D. C. Pepler and M. G. S. Sewell* (not in E.R.G.), published by the St. Dominic's Press, 1933.
[Wood-engraving.]

Note: The artist's personal file contained no impression of this subject, but he had drawn a sketch of it on the record sheet E.967-1952, see p.249. The original design for the engraving, E.2131-1952, is in the Department of P. & D., being the gift of Mr. Douglas Cleverdon, see p.249.

142

Child and Witch. (D.116) Proof of an illustration to a later edition of *Concerning Dragons* (E.R.G.264), a rhyme by H. D. C. Pepler, No.9 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1916. 1918.

Wood-engraving. $1\frac{1}{2} \times 1\frac{3}{4}$

E.968-1952

143

Madonna and Child in vesica. (D.117) Proof of a Christmas Card, and of a subsequent illustration on the front cover of *Three Poems* (E.R.G.367) by H. D. C. Pepler, published by the St. Dominic's Press, Ditchling, Sussex, 1918. The block was later used for illustration on page 4 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, St. Dominic's Press publication No.29, 1919; on page 42 of *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), publication No.37, 1923; on page 22 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; as Plate 33 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered J M J D. Numbered in pencil by the artist (2).

Wood-engraving. $4\frac{1}{4} \times 1\frac{3}{4}$

E.969-1952

Note: The engraved letters signify Jesus, Mary, Joseph and Dominic.

1918

144

Penny Pie. (D.118) Proof of the tail-piece on page 5 of *Three Poems* (E.R.G.367) by H. D. C. Pepler, and also printed on a rhyme-sheet *The Pieman* (not in E.R.G.), published by the St. Dominic's Press, Ditchling, Sussex, 1918. The block was subsequently used for illustration on page 18 of *A Plain Plantain* (E.R.G.381) by Russell G. Alexander, No.36 of the publications of the St. Dominic's Press, 1922; and on page 17 of *In Petra* (E.R.G.87), with a preface and notes by the artist and H. D. C. Pepler, publication No.40, 1923.

Wood-engraving. $\frac{3}{4} \times \frac{3}{4}$

E.970-1952

145

S D P and Cross. (D.61) Proof of a design for an imprint for the St. Dominic's Press, Ditchling, Sussex, 1918. The block was used for illustration on the cover of Volume III, Number 1 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Corpus Christi 1919; on the title-page to *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, St. Dominic's Press publication No.29, 1919; on the title-page to *Wood-Engraving* (E.R.G.77) by R. John Beedham, publication No.10, 1920; on the title-page to *Songs without Clothes* (E.R.G.8) by the artist, publication No.34, 1921; on the back cover of *Missions or Sheepfolds & Shambles* by A. Sheep (E.R.G.380), Welfare Handbook No.9, by H. D. C. Pepler, publication No.28(9), 1922; on the back cover of *Concerning Dragons* (E.R.G.264) by H. D. C. Pepler, publication No.9. 8th and 9th editions, 1923 & 1926; on the title-page to *Wood-Engravings* (E.R.G.410), publication No.44, 1924; on the back cover of *Christmas Gifts* (E.R.G.387) by H. D. C. Pepler, publication No.9(c), reprinted 1925; on the title-page to *The Common Carol Book* (E.R.G.391), publication No.54, 1926; on the back cover of *Aspidistras & Parlers* (E.R.G.392), a rhyme booklet by H. D. C. Pepler, publication No.9(d), 1927; on the title-page to *Via Crucis* (not in E.R.G.), printed by the St. Dominic's Press for Mr. & Mrs. W. Reed-Lewis, 1929.

Woodcut. $1\frac{1}{4} \times \frac{3}{4}$

E.894-1952

Note: Evan R. Gill states that the artist notes in his diary that this subject was engraved on 28 December 1918. He also states that this block was used on the title-page to an edition of unknown date of *Poor Man's Pence* (E.R.G.362), a book of verse by Faith Ashford, originally published by the St. Dominic's Press, 1917.

146

[An Alphabet.] 1918.

[Woodcut. $11\frac{1}{2} \times 12\frac{1}{2}$]

Note: The artist's personal file contained neither an impression nor a record sheet; an impression from this block is in the Print Room of the British Museum, No.1918-10-10-39.

147

[St. Michael.] Illustration on the front cover of *Saint Michael's Magazine* (not in E.R.G.), printed by the St. Dominic's Press, Ditchling, Sussex, published by St. Michael's Roman Catholic Church, Ashford, Middlesex, 1918. The block was subsequently used for illustration on a Christmas Card, 1919. The design is based on a 12th century manuscript at Amiens.

[Wood-engraving. $2\frac{3}{4} \times 2$]

Note: The artist's personal file contained neither an impression nor a record sheet; an impression from this block is in the Print Room of the British Museum, No.1921-12-14-10.

Despite the attribution by the British Museum, Evan R. Gill is not convinced that this engraving is the work of his brother. He inclines to the view held by Philip Hagreen that the block is the work of R. J. Beedham with, perhaps, some final working by Eric Gill. For an example of this type of collaboration see E.918-1952.

148

Crucifix: En Ego. (D.128) Proof of an illustration on page 14 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, No.29 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1919.

Wood-engraving. $1\frac{7}{8} \times 1\frac{1}{2}$

E.980-1952

Note: Evan R. Gill states that the artist notes in his diary that this subject was engraved on 19 July 1918.

Crucifix: En Ego. (D.128) Ordination Card of the Rev. Ferdinand Valentine, O.P., incorporating the block used for an illustration on page 14 of *Nisi Dominus* (E.R.G.372), rimes by H. D. C. Pepler, No.29 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1919.

Inscribed in ink on the back From Ferdinand Valentine, o.p. Ordained April 5, 1919. Pray for Me.

Wood-engraving and letterpress. $1\frac{7}{8} \times 1\frac{1}{2}$; size of sheet $5\frac{1}{4} \times 3\frac{7}{8}$

E.981-1952

1918

149

[Dominican Shield.] Illustration on the cover and title-page to *How to Sing Plain Chant* (E.R.G.321) by the Rev. James Harrison, O.P., No.32 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1920; on the title-page to *Manuale Tertii Ordinis Sancti Dominici* (E.R.G.377), by the Rev. Fabian Dix, O.P., St. Dominic's Press publication No.50, 1921; on the title-page to *Horae Beatae Virginis Mariae Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae* (E.R.G.384), publication No.37, 1923; on the title-page to *700th Anniversary of the coming of the Blackfriars to London 1223-1923* (not in E.R.G.), published by the St. Dominic's Press, 1923.

Lettered on a scroll Veritas.

$1\frac{1}{2} \times \frac{1}{2}$

Note: The artist's personal file contained neither an impression nor a record sheet. The block, in this size, was not recorded by Douglas Cleverdon in *Engravings by Eric Gill*, 1929, and it appears that the medium used for this small block is in doubt. Evan R. Gill states that the artist notes in his diary that this subject was engraved on 19 July 1918, but it is not clear whether he refers to the smaller or the larger block (E.982-1952).

a

Dominican Shield. (D.129) Proof of an illustration on the cover of 'St. Dominic's Calendar A.D.1922' (E.R.G.379), published by the St. Dominic's Press, Ditchling, Sussex, 1921. 1918.

Lettered on a scroll Veritas.

Woodcut. $1\frac{1}{2} \times 1$

E.982-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, records this block in the year 1920, but this design has been dated 1918, because of an entry in the artist's diary, dated 19 July 1918, which records the making of a block of this subject.

150

Welsh Dragon. (D.119) Proof of an illustration on page 13, Volume III, Number 1 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Corpus Christi 1919. The block was subsequently used for illustration on the title-page to *Three Poems* (E.R.G.271) by Ananda K. Coomaraswamy, printed by the St. Dominic's Press, for private distribution, 1920; on page 5 of *A May Festival* (E.R.G.374), programme of a May Festival and Old Country Fair on Staplefield Green, Sussex, 20 May 1920, published by the St. Dominic's Press, 1920; on page 21 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923; tail-piece on page 36 of *Wood-Engraving* (E.R.G.77), 2nd Edition, by R. John Beedham, St. Dominic's Press publication No.33, 1925; on page 3 of *Concerning Dragons* (E.R.G.264) by H. D. C. Pepler, St. Dominic's Press publication No.9, 9th Edition, 1926.

Wood-engraving. $\frac{7}{8} \times 1\frac{1}{8}$

E.971-1952

151

Crucifix. (D.120) Proof. 1919. The block was subsequently used for illustration as Plate 34 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered Qui Manducat Meam Carnem Et Bibit Meum Sanguinem In Me Manet Et Ego In Illo Laus Tibi Xte and in the corners J, M, J, D.

Wood-engraving. $5\frac{1}{4} \times 4\frac{1}{8}$

E.972-1952

Note: The engraved letters signify Jesus, Mary, Joseph and Dominic.

1919

152

Christ and the Money-Changers. (D.121) Proof of an illustration on page iii of *Riches* (E.R.G.270), Welfare Handbook No.3, No.28(3) of the publications of the St. Dominic's Press, Ditchling, Sussex, 1919. The block was subsequently used for illustration in *Wood-Engraving* (E.R.G.77), by R. John Beedham, St. Dominic's Press publication No.10, 1920; on page 5 of *War Memorial* (E.R.G.9), Welfare Handbook No.10, by the artist, publication No.28(10), 1923; on page 8 of *Wood-Engravings* (E.R.G.410), publication No.44, 1924; as Plate 35 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in pencil EG.

Wood-engraving. $2\frac{1}{4} \times 3\frac{1}{4}$

E.973-1952

Note: This design is similar to that intended by the artist for a bronze group forming part of a projected War Memorial for the London County Council, and later for Leeds University. A preliminary drawing for the Memorial, dated 1916, is in the Rutherston Collection, Manchester City Art Gallery, and is illustrated as Pl.32 of *Eric Gill* by J. M. K. R[othenstein], Messrs. Ernest Benn Ltd., 1927.

153

Christ and the Money-Changers. (D.122) Proof of an illustration on page 17, Volume III, Number I of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Corpus Christi 1919. The block was subsequently used for illustration as Plate 36 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. Lettered *Intravit Jesus In Templum Dei & Ejiciebat Omnes Vendentes & Ementes In Templo*.

Wood-engraving. $5\frac{3}{8} \times 3\frac{3}{8}$

E.974-1952

For D.123 see Catalogue 88

154

Madonna and Child. (D.124) Proof of a design for a poster, 1919. The block was subsequently used for illustration on page 5 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 37 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Woodcut. $6\frac{1}{2} \times 3\frac{7}{8}$

E.976-1952

155

Madonna and Child, with base. (D.125, late state without base) Proof of an illustration on page 41, Volume III, Number 2 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Advent 1919. On the mount is a pen and ink sketch by the artist of the design.

Lettered in letterpress Chrstmas (sic) Greetings.

Woodcut. $2\frac{3}{4} \times 2$

E.977-1952

156

Spoil Bank Crucifix, with chapel [Ditchling, Sussex]. (D.126) Proof. 1919.

Wood-engraving. $2\frac{7}{8} \times 4$

E.978-1952

157

Spoil Bank Crucifix [Ditchling, Sussex]. (D.127) Proof of a design originally printed on a slip inserted in Volume III, Number 2 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, Advent 1919. The block was subsequently used for illustration on page 39 of *Wood-Engraving* (E.R.G.77) by R. John Beedham, No.10 of the publications of the St. Dominic's Press, 1920; on page 17 of *Wood-Engravings* (E.R.G.410), St. Dominic's Press publication No.44, 1924; as Plate 38 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $2\frac{1}{8} \times 3\frac{1}{8}$

E.979-1952

158

The Shepherds. (D.157) Engraved by Eric Gill after a drawing by Elizabeth Gill. The block was subsequently used for illustration on page 10 of *Happy Christmas* (E.R.G.368) by E., P. and J. Gill, D., S. and M. Pepler, No.22 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1919; on page 3 of *The Common Carol Book* (E.R.G.391), St. Dominic's Press publication No.54, 1926; on page 24a of *Cantica Natalia* (not in E.R.G.), published by the St. Dominic's Press, 1926.

Woodcut. $3\frac{1}{8} \times 3\frac{1}{8}$

E.1013-1952

Note: For the original drawing by Elizabeth Gill in the Department of P. & D., see E.52-1921.

Douglas Cleverdon in *Engravings by Eric Gill*, 1929, dates this block in the year 1921. Evan R. Gill in his personal list of corrigenda to his *Bibliography of Eric Gill* gives the book *Cantica Natalia* the number 391a.

1920

159

St. Cuthbert's Cross. (D.130) Letter-heading for the Rev. John O'Connor, S.T.P., St. Cuthbert's Presbytery, Wilmer Road, Bradford, Yorkshire, 1920. The block was subsequently used for illustration on page 49 of *Songs to Our Lady of Silence* (E.R.G.376), a book of verse, No.31 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1920; on page 102 of *Manuale Tertii Ordinis Sancti Dominici* (E.R.G.377) by the Rev. Fabian Dix, O.P., St. Dominic's Press publication No.50, 1921; on page 17 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923.

Woodcut. $\frac{3}{4} \times \frac{3}{4}$; size of sheet $3\frac{3}{4} \times 5\frac{1}{4}$

E.983-1952

160

St. Cuthbert's Cross. (D.131) Proof. 1920. The block was subsequently used for illustration on page 41 of *Sculpture* (E.R.G.10) by the artist, published by the St. Dominic's Press, Ditchling, Sussex, 1924.

Woodcut. $1\frac{1}{8} \times 1\frac{1}{8}$

E.984-1952

161

Hand and Cross. (D.132) Proofs (2 on 1 sheet, of different states). 1920. The block was used as a letter-heading by H. D. C. Pepler.

Wood-engravings. Each $\frac{3}{4} \times \frac{3}{4}$

E.985-1952

162

Hand and Cross. (D.132A) Proof of a design made for the members of the Spoil Bank Association, Ditchling, Sussex, 1920.

Inscribed in ink on the mount by the artist 1920 D 132A.

Woodcut. $1\frac{1}{8} \times \frac{7}{8}$

E.986-1952

163

New England Woods. (D.133, early state) Proof of an illustration on page 2 of *Three Poems* (E.R.G.271) by Ananda K. Coomaraswamy, printed by the St. Dominic's Press, Ditchling, Sussex, for private distribution, 1920. The block was subsequently used for illustration on page 15 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, 1924; as Plate 29 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Woodcut. $3\frac{1}{2} \times 2\frac{3}{4}$

E.987-1952

164

Invitation. (D.134) Proofs (2 on 1 sheet, of different states) of a tail-piece on page 7 of *Three Poems* (E.R.G.271) by Ananda K. Coomaraswamy, printed by the St. Dominic's Press, Ditchling, Sussex, for private distribution, 1920.

Woodcuts. Each $1\frac{3}{4} \times 1\frac{3}{8}$

E.988-1952

165

Lovers, man kneeling. (D.135) Proof. 1920.

Wood-engraving. $2\frac{1}{4} \times 1\frac{1}{4}$

E.989-1952

166

Lovers, man lying. (D.136, 1st state) Proof. 1920.

Wood-engraving. $1\frac{1}{8} \times 2\frac{7}{8}$

E.990-1952

Note: This block was subsequently cut down, and in its reduced form was recorded as a new subject by Douglas Cleverdon in his *Engravings by Eric Gill*, Bristol, 1929, No.116. For impressions of the reduction see E.991,1242-1952.

Lovers. (D.136, 2nd state) Proof. 1926.

Inscribed in pencil by the artist proof EG. Inscribed in pencil on the mount by the artist Fragment Ed. 25 5/- and numbered (116).

Wood-engraving. $1\frac{1}{8} \times \frac{7}{8}$

E.1242-1952

Note: This block consists of a section of D.136, and in this reduced form was recorded as a new subject by Douglas Cleverdon in his *Engravings by Eric Gill*, Bristol, 1929, No.116. For an impression from the complete block see E.990-1952.

Lovers. (D.136, 3rd state) Proof of an illustration on page 35 of *Christianity and Art* (E.R.G.13) by the artist, printed by the Shakespeare Head Press, Stratford-upon-Avon, Warwickshire, for Francis Walterson, Capel-y-ffin, Abergavenny, 1928. 1926.

Wood-engraving. $1\frac{1}{8} \times \frac{7}{8}$

E.991-1952

Note: This block consists of a section of D.136, and in this reduced form was recorded as a new subject by Douglas Cleverdon in his *Engravings by Eric Gill*, Bristol, 1929, No.116. For an impression from the complete block see E.990-1952.

1920

167

Our Lady of Lourdes. (D.137) Proof. 1920. This design was originally cut on one block and printed in three colours. The block was later cut into five sections, finally joined and printed in black, and was subsequently used for illustration as Plate 40 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Woodcut. $11\frac{1}{2} \times 9\frac{1}{2}$

E.992-1952

Note: For an impression printed in four colours in the Department of P. & D., see E.2485-1921. This impression was bought from H. D. C. Pepler at the St. Dominic's Press, Ditchling, Sussex, with the title 'The Immaculate Conception'.

168

[Woodcutter's knife.] (D.138) Proof of an illustration on page 36 of *Wood-Engraving* (E.R.G.77) by R. John Beedham, No.10 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1920.

Inscribed in typewriting on a sheet of paper with title and (Engraving on blackthorn) and inscribed in ink by the artist end grain Illustration in *Wood Engraving* by John Beedham. St. Dominic's Press, 1920 p.36. *Inscribed in pencil* No print available.

[Woodcut. $\frac{3}{8} \times 2\frac{1}{4}$]

E.992A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For a proof of this woodcut in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2127-1952.

169

Tail-piece. (D.139) Proofs (2 on 1 sheet) of a fan-shaped design for illustration on page 37 of *Wood-Engraving* (E.R.G.77) by R. John Beedham, No.10 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1920.

Inscribed in ink on the mount by the artist see "Wood Engraving" by John Beedham. *Wood-engravings. Each $\frac{3}{8} \times 1\frac{3}{8}$*

E.993-1952

170

Penguin. (D.140) Proof. 1920.

Inscribed in ink on the mount by the artist wood cut on plank.

Woodcut. $3\frac{1}{4} \times 2\frac{1}{8}$

E.994-1952

For D.141 see Catalogue 65

171

Book-plate of Evan R. Gill. (D.142, early state) Proof. 1920.

Lettered Ex Libris Evan Gill.

Wood-engraving. $1\frac{3}{4} \times 2\frac{3}{8}$

E.996-1952

172

Hottentot. (D.143, early state) Proof. 1920. The block was subsequently used for illustration as Plate 41 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Woodcut. 8×2

E.997-1952

173

Girl with deer. (D.144) Proof of a book-plate for Ananda K. Coomaraswamy, 1920. The block was subsequently used for illustration as Plate 42 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered Ex Libris: Ananda Coomaraswamy.

Wood-engraving. $2\frac{1}{2} \times 2\frac{1}{2}$

E.998-1952

174

Bambino. (D.145) Proof of a design for a Christmas Card, 1920.

Lettered PAX.

Woodcut. $2\frac{1}{4} \times 1\frac{1}{2}$

E.999-1952

175

Book-plate of John Maurice Rothenstein. (D.146A) Proof. 1920. Signed in ink EG. Lettered Ex Libris John Maurice Rothenstein Arduum Est Coelum Ipsum Petimus Stultitia Nil Mortalibus. Inscribed in ink on the mount by the artist Engraved Jan. 1921 (vide EG ledger, job No.759) and numbered D.146A.

Wood-engraving. $1\frac{3}{4} \times 2\frac{3}{4}$

E.1001-1952

Note: The artist refers to this book-plate in a letter to William Rothenstein, dated 29 December 1920, on p.142 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

176

Tree and Burin. (D.158) Proof of a design for a poster to be printed from three blocks in red, green and black, for the Society of Wood-Engravers, 1920.

Lettered W-E.

Woodcut. $9\frac{1}{2} \times 7\frac{1}{2}$

E.1014-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, states that this block was engraved in 1921, but there is an impression, given in 1920 by Robert Gibbings, in the Print Room of the British Museum, No.1920-12-9-7.

1921

177

Priest's hat. (D.146) Proof of a book-plate for the Rev. Antony Milton, 1921.

Inscribed in pencil by the artist E Libris Antonii Milton.

Wood-engraving and pencil. $1\frac{3}{8} \times 1\frac{1}{8}$

E.1000-1952

178

The Golden Bough. (D.147) Proof. 1921.

Inscribed in pencil by the artist 2 by EG and dated 1.2.'21.

Woodcut. $2\frac{3}{8} \times 1\frac{3}{8}$

E.1002-1952

179

The Lion. (D.148, early state) Proof. 1921.

Wood-engraving. $2\frac{3}{8} \times 3\frac{1}{8}$

E.1003-1952

Note: This design is also known as 'She Loves Me Not'.

The Lion. (D.148, final state) Proof. 1921. The block was subsequently used for illustration on page 3 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 43 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG sc. Signed and dated in pencil EG 2.11.21 and inscribed final.

Wood-engraving. $2\frac{1}{4} \times 3\frac{1}{8}$

E.1004-1952

Note: This design is also known as 'She Loves Me Not'.

180

The Holy Childhood. (D.149) Proof of an illustration, engraved by Eric Gill after a drawing by Elizabeth Gill, on page 1, Volume IV, Number 1 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, January 1921. The block was subsequently used for illustration on the page for January in 'Saint Dominic's Calendar A.D.1922' (E.R.G.379), published by the St. Dominic's Press, 1921; and to 'Saint Dominic's Calendar A.D.1923' (E.R.G.383), published by the St. Dominic's Press, 1922.

Woodcut. $3\frac{1}{8} \times 3\frac{3}{8}$

E.1005-1952

181

The Blessed Trinity with the Blessed Virgin. (D.150) Proof of an illustration, engraved by Eric Gill after a drawing by Elizabeth Gill, on page 17, Volume IV, Number 2 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, February 1921. The block was subsequently used for illustration on the page for February in 'Saint Dominic's Calendar A.D.1922' (E.R.G.379), published by the St. Dominic's Press, 1921; and to 'Saint Dominic's Calendar A.D.1923' (E.R.G.383), published by the St. Dominic's Press, 1922.

Wood-engraving. $3\frac{1}{8} \times 3\frac{3}{4}$

E.1006-1952

182

St. Joseph. (D.151, early state) Proof of an illustration, engraved by Eric Gill after a drawing by Elizabeth Gill, on page 33, Volume IV, Number 3 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, March 1921. The block was subsequently used for illustration on the page for March in 'Saint Dominic's Calendar A.D.1922' (E.R.G.379), published by the St. Dominic's Press, 1921; and to 'Saint Dominic's Calendar A.D.1923' (E.R.G.383), published by the St. Dominic's Press, 1922. On the same sheet are impressions of details from the block.

Wood-engraving. Size of sheet $6\frac{3}{8} \times 4\frac{3}{4}$

E.1007-1952

183

The Holy Ghost. (D.152) Proof of an illustration, engraved by Eric Gill after a drawing by Elizabeth Gill, on page 49, Volume IV, Number 4 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, April 1921. The block was subsequently used for illustration on the page for April in 'Saint Dominic's Calendar A.D.1922' (E.R.G.379), published by the St. Dominic's Press, 1921; and to 'Saint Dominic's Calendar A.D.1923' (E.R.G.383), published by the St. Dominic's Press, 1922.

Wood-engraving. $3\frac{1}{8} \times 3\frac{3}{4}$

E.1008-1952

184

The Thorn in the Flesh. (D.153) 1921.

Signed in pencil Eric G.

Wood-engraving. $4\frac{7}{8} \times 4\frac{1}{8}$

E.1009-1952

1921

185

Westward Ho! (D.154) Proof of a design engraved by Eric Gill after a drawing by David Jones, 1921. The block was subsequently used for illustration on page 18 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924.
Wood-engraving. $5 \times 3\frac{3}{4}$ E.1010-1952

186

Dress, 1920. (D.155) Proof of an illustration on page 1 of *Dress* (E.R.G.7), Welfare Handbook No.7, by the artist, No.28(7) of the publications of the St. Dominic's Press, Ditchling, Sussex, 1921. Engraved by Eric Gill after a drawing by Edward Sullivan for *A Modern Utopia* by H. G. Wells. The block was subsequently used for illustration as Plate 44 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.
Wood-engraving. $3\frac{3}{4} \times 3\frac{1}{4}$ E.1011-1952

187

Dress, 1860. (D.156) Page 15 from *Dress* (E.R.G.7), Welfare Handbook No.7, by the artist, No.28(7) of the publications of the St. Dominic's Press, Ditchling, Sussex, 1921. After a 19th-century photograph. The block was subsequently used for illustration as Plate 45 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.
Wood-engraving and letterpress. $2\frac{7}{8} \times 2\frac{1}{8}$; size of sheet $5\frac{5}{8} \times 4\frac{1}{2}$ E.1012-1952

For D.157, 158 see Catalogue 158, 176

188

Tree and Burin. (D.159, early state) Proof of a design for the Society of Wood-Engravers, used as illustration on the front covers of the catalogues of their annual exhibitions, and also on the catalogue of an exhibition (E.R.G.104), with a foreword by the artist, held at the Basnett Gallery, Liverpool, 1 to 12 February 1927.
Lettered W-E.
Wood-engraving. $2\frac{1}{4} \times 1\frac{3}{4}$ E.1015-1952

Note: The final state of this block is without the letters 'W-E' and is signed in reverse 'EG'.

189

Tree and Burin. (D.160) Proof of a design for the Society of Wood-Engravers, 1921.

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{4}$

E.1016-1952

190

[Jesus before Pilate.] (D.161) 1921. Published in an edition of sixty signed and numbered impressions (E.R.G.333) by Douglas Cleverdon, Bristol, 1928.

Inscribed in ink on a sheet of paper by the artist Cut on plank blk. about $12\frac{1}{2} \times 12$ " Same design as D.86 q.v. E.G. has one copy in C. of drs. *Inscribed in pencil* No print available.

[Woodcut. $11\frac{3}{4} \times 12\frac{3}{4}$]

E.1016A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For an impression from this block in the Department of P. & D., see E.2484-1921.

191

[On the Tiles.] (D.162) 1921.

[Signed E.G.]

[Wood-engraving. $3\frac{1}{4} \times 3\frac{3}{4}$]

Note: The artist's personal file contained no impression of this subject; an impression from this block is in the Department of P. & D., E.3517-1923.

For an indian ink wash copy in reverse by the artist see E.1017-1952 on p.249.

1922

192

Nude Crucifix. (D.163, early state) Proof of a design for a carving, 1922.

Wood-engraving, printed in sanguine. $4\frac{1}{2} \times 1\frac{1}{2}$

E.1018-1952

Nude Crucifix. (D.163, late state) Proof of a design for a carving, 1922.

Lettered INRI.

Wood-engraving. $4\frac{1}{2} \times 1\frac{1}{2}$

E.1019-1952

1922

193

Divine Lovers, I. (D.164) Proof from the first block, after a drawing from life, 1922. The block was subsequently used for illustration on page 10 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 46 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil on the mount by the artist See No.D 171 & 114 114A & 603.
Wood-engraving. $3\frac{1}{8} \times 3$ E.1020-1952

Note: For the second design of this subject, see E.1030,1031-1952.

This design is similar to a carving in box-wood, 1922, which is illustrated on Pl.10 of *Eric Gill* by J. M. K. R[otherstein], Messrs. Ernest Benn, Ltd., 1927.

194

Girl in the bath, I [portrait of Petra, the artist's daughter]. (D.165) Proof from the first block, 1922. The block was subsequently used for illustration on page 26 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 47 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG and lettered P.
Wood-engraving. $4\frac{1}{8} \times 4\frac{1}{8}$

E.1021-1952

Note: For the second design of this subject, see E.1052-1952.

195

The Plait [portrait of Petra, the artist's daughter]. (D.166) Proof. 1922. The block was subsequently used for illustration on page 14 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 48 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $6\frac{1}{8} \times 3\frac{7}{8}$

E.1022-1952

196

Clare [portrait of Mrs. H. D. C. Pepler]. (D.167, early state) Proof. 1922. The block was subsequently used for illustration on page 32 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 49 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $6\frac{1}{8} \times 4\frac{1}{8}$

E.1023-1952

197

Crucifix with crown of thorns. (D.168, early state) Proof of upper part. 1922.

Wood-engraving. $3\frac{5}{8} \times 3\frac{1}{8}$

E.1024-1952

Crucifix with crown of thorns. (D.168, early state) Proofs (2 on 1 sheet) of the legs, one proof with the addition of the unworked block for the base. 1922.

Wood-engravings. Each $3\frac{5}{8} \times \frac{7}{8}$

E.1025-1952

Crucifix with crown of thorns. (D.168, late state) Proof, printed from three blocks. 1922.

Wood-engraving. $8 \times 3\frac{1}{8}$

E.1026-1952

198

St. Christopher. (D.169) Proof of a design for a carving, 1922.

Wood-engraving. $4\frac{3}{8} \times 1\frac{3}{8}$

E.1027-1952

199

Standing nude. (D.169A) Proof. c.1922.

Inscribed in ink on the mount by the artist lines engraved on wood preliminary to carving the block into a statuette about 1922 call it No.D.169A.

Wood-engraving, printed in sanguine. $5\frac{3}{8} \times 2\frac{3}{8}$

E.1028-1952

200

[St. Sebastian.] (D.170) Design for a carving, 1922.

[Wood-engraving. $4\frac{1}{4} \times 1\frac{1}{2}$]

Note: For a sketch of the design by the artist and his record sheet, see E.1029-1952 on p.249. The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For a proof of the wood-engraving in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2128-1952.

201

Divine Lovers. (D.171, 1st state) Proof from the second block. 1922.

Inscribed in pencil on the mount by the artist 1st state This block was eventually carved into a small figure & six casts in pewter were taken from the carving. See D.164 & 114 114A & 603.

Wood-engraving. $3\frac{5}{8} \times 3$

E.1030-1952

Note: For the first design of this subject, see E.1020-1952.

This design is similar to a carving in box-wood, 1922, which is illustrated on Pl.10 of *Eric Gill* by J. M. K. R[othenstein], Messrs. Ernest Benn Ltd., 1927

1922

201 continued

Divine Lovers. (D.171, 2nd state) Proof from the second block. 1922. *Inscribed in pencil on the mount by the artist* 2nd state This block was eventually carved into a small figure & six casts in pewter were taken from the carving. See D.164 & 114 114A & 603.

Wood-engraving. $3\frac{1}{4} \times 2\frac{3}{4}$

E.1031-1952

Note: For the first design of this subject, see E.1020-1952.

This design is similar to a carving in box-wood, 1922, which is illustrated on Pl.10 of *Eric Gill* by J. M. K. R[othenstein], Messrs. Ernest Benn Ltd., 1927.

202

Shuttle and Web. (D.172) Device for letter-heading for Miss Marie Price, The Field House, Stoke Prior, Worcestershire, 1922.

Wood-engraving. $\frac{3}{8} \times \frac{3}{4}$; size of sheet $2\frac{3}{8} \times 5\frac{1}{4}$

E.1032-1952

203

Clock Tower [Ingatestone, Essex]. (D.173) Proof. 1922.

Woodcut. $2\frac{1}{4} \times 2\frac{1}{8}$

E.1033-1952

204

St. Helena. (D.174) Proof of a design for a book-plate for Petra Helen Gill, 1922.

Lettered S. Helena O P N.

Wood-engraving. $2\frac{3}{8} \times 1\frac{1}{4}$

E.1034-1952

St. Helena. (D.174) Proof of a book-plate for Petra Helen Gill, 1922. The block was subsequently used for illustration on Plate 50 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered S. Helena O P N.

Wood-engraving and letterpress. Overall size $3\frac{3}{8} \times 1\frac{3}{4}$

E.1035-1952

205

St. Angela Merici. (D.175) Proof of a book-plate for Elizabeth Angela Gill, 1922. The block was subsequently used for illustration on page 30 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; on Plate 50 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon Bristol, 1929.

Lettered S. Angela. M. O P N.

Wood-engraving and letterpress. Overall size $3\frac{7}{8} \times 1\frac{7}{8}$

E.1036-1952

206

St. Joan of Arc. (D.176) Proof of a book-plate for Joanna Brigid Mary Gill, 1922. The block was subsequently used for illustration on page 19 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923.

Wood-engraving and letterpress. Overall size $1\frac{1}{2} \times 1\frac{1}{2}$

E.1037-1952

207

St. Martin. (D.177) Proof of a book-plate, engraved by Eric Gil after a design by David Jones, for Thomas Martin Francis Esmond Lowinsky, 1922. The block was subsequently used for illustration on page 33 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924.

Lettered Ex libris Thomas Martin Francis Esmond Lowinsky.

Wood-engraving. $3\frac{1}{2} \times 2\frac{1}{2}$

E.1038-1952

Note: For an impression with the mitre printed in red in the Department of P. & D., see E.2292-1924.

208

Hair combing [portrait of Petra, the artist's daughter]. (D.178, 1st state) Proof. 1922.

Wood-engraving, printed in sanguine. $4 \times 2\frac{1}{2}$

E.1039-1952

Hair combing [portrait of Petra, the artist's daughter]. (D.178, 2nd state) Proof. 1922.

Wood-engraving, printed in sanguine. $4 \times 2\frac{1}{2}$

E.1040-1952

209

Madonna and Child: The Shrimp. (D.179) Proof of a Christmas Card, 1922. The block was subsequently used for illustration on page 16 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 51 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $3\frac{1}{2} \times 2\frac{1}{2}$

E.1041-1952

1922

210

St. Luke. (D.180) Proof, with two variants of the lettering, for a book-plate for Thomas Martin Francis Esmond and Ruth Lowinsky, 1922.

E.1042 lettered on the halo S Luca O P N and on the book Quoniam Quidem.
Wood-engravings. E.1042 $3\frac{1}{2} \times 2\frac{1}{4}$; E.1043 $\frac{7}{8} \times 2\frac{1}{8}$; E.1044 $\frac{7}{8} \times 2\frac{1}{4}$ E.1042-1044—1952

St. Luke. (D.180) Proof of a book-plate for Thomas Martin Francis Esmond and Ruth Lowinsky, printed from two blocks, 1922. The blocks were subsequently used for illustration on page 34 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924.

Lettered on the halo S Luca O P N and on the book Quoniam Quidem and From the collection of Thomas Esmond and Ruth Lowinsky.
Wood-engraving. $4\frac{3}{8} \times 2\frac{1}{4}$ E.1045-1952

211

Marriage of St. Catherine. (D.181) Proof of a book-plate for Katherine Mary Lowinsky, 1922.

Signed and dated in pencil EG 28.8.'22. Lettered From the collection of Katherine Mary Lowinsky.
Wood-engraving. $3\frac{1}{4} \times 2\frac{3}{8}$ E.1046-1952

212

St. Martin. (D.226, 1st and 2nd states) Proofs (2 on 1 sheet). The block was used as a letter-heading for R. F. Martin, 9 Portman Street, London, 1922.

Wood-engravings. Each $1\frac{1}{2} \times 1\frac{1}{4}$ E.1091(1,2)-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, states that the date of this engraving is 1923.

213

St. George and the Dragon. (D.182) Proof of a design for the Lancashire Catholic Players, 1922.

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{8}$ E.1047-1952

Note: The artist refers to the Lancashire Players in a letter to Evan R. Gill, dated 29 November 1938, on p.412 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

214

Nuptials of God. (D.183) Ordination Card for the Rev. Gerald Vann, O.P. The block was originally used for illustration on page 3, Volume VI, Number 34 of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, January 1923. 1922.

Printed on the back Gerald Vann, O.P. Raised to the Sacred Priesthood 11 June, 1929.

Wood-engraving. $2\frac{1}{2} \times 2$

E.1048-1952

215

Madonna and Child with arms outstretched. (D.184) Proof of a design for a Christmas Card, 1922.

Signed and dated in pencil EG Dec '22.

Wood-engraving. $4 \times 1\frac{1}{2}$

E.1049-1952

1923

216

Madonna and Child. (D.185) Proof of a book-plate for the Rev. Desmond Chute, 1923. The block was subsequently used for illustration on the book-jacket of an edition of *The Mistress of Vision* (E.R.G.366) by Francis Thompson, No.24 of the publications of the St. Dominic's Press, first published 1918.

Lettered Sedes Sapientiae.

Wood-engraving. $2\frac{3}{4} \times 1\frac{1}{4}$

E.1050-1952

Note: The artist refers to this book-plate in a letter to the Rev. Desmond Chute, dated 14 May 1923, on p.163 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

217

The Tennis Player. (D.186) Proof of a design based on a photograph published in the *Daily Mirror*, 1923. The block was subsequently used for illustration on page 23 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, 1924; as Plate 52 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $4\frac{1}{2} \times 4$

E.1051-1952

1923

218

Girl in Bath, II [portrait of Petra, the artist's daughter]. (D.187) Proof from the second block, after a drawing from life, 1923. The block was subsequently used for illustration on page 27 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 53 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG and lettered P.

Wood-engraving. $4\frac{1}{2} \times 4\frac{1}{8}$

E.1052-1952

Note: For the first design of this subject, see E.1021-1952.

219

Mother and Child. (D.188, early state) Proof, after a drawing from life, 1923.

Wood-engraving. $5\frac{1}{2} \times 3\frac{1}{4}$

E.1053-1952

Mother and Child. (D.188, final state) Proof. 1923. The block was subsequently used for illustration on page 11 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 54 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG.

Wood-engraving, intaglio print. $5\frac{1}{2} \times 3\frac{1}{8}$

E.1054-1952

220-223

Daily Herald Order of Industrial Heroism. (D.189-191, 193) Printed from five blocks, 1923. D.189 was subsequently used for illustration on page 35 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 55 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving and letterpress. Size of sheet $7\frac{1}{2} \times 9\frac{1}{2}$

E.1055-1952

Note: The first version of this certificate contained a small representation of the Holy Ghost as a dove (D.192, see E.1056-1952), but this was subsequently replaced by a red star (D.193).

220 St. Christopher, and a small extra engraving of chimney smoke printed in red. (D.189) $5 \times 2\frac{1}{2}$

221 A rose-plant in Jericho. (D.190) $4\frac{3}{4} \times 2\frac{5}{8}$

222 Wave. (D.191) $\frac{1}{2} \times 2\frac{3}{4}$

223 Five-pointed star, printed in red. (D.193) $1\frac{1}{8} \times 1$

224

The Holy Ghost as Dove. (D.192) Proof of a design incorporated in the 'Daily Herald Order of Industrial Heroism', 1923. The block was subsequently used for illustration on the title-page to *In Petra* (E.R.G.87), with a preface and notes by the artist and H. D. C. Pepler, No.40 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1923.

Wood-engraving. $1\frac{3}{8} \times 1\frac{1}{4}$

E.1056-1952

Note: This design was later replaced by a red five-pointed star. For an example of the certificate see E.1055-1952 (D.189-191, 193).

225

Hound of St. Dominic. (D.194) Proof of a design for a poster, 1923. *Inscribed in pencil by the artist* Red flame.

Woodcut. $6\frac{1}{8} \times 10$

E.1057-1952

Note: For an impression from this block, printed in black and red, in the Department of P. & D., see E.3522-1923.

This design is used by the artist as part of the carved relief depicting Christ and the Money-Changers, forming the War Memorial for Leeds University, 1922-3. The Memorial is illustrated as Pl.25 of *Eric Gill* by J. M. K. R[othenstein], Messrs. Ernest Benn Ltd., 1927.

226

Actor on stage. (D.195) Proof of a design for the Ditchling Dramatic Club, 1923. The block was subsequently used for illustration as Plate 56 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered with monogram DDC. *Inscribed in pencil on the mount by the artist* Wood cut on plank.

Woodcut. $4\frac{1}{4} \times 7\frac{1}{4}$

E.1058-1952

227

Sculpture, I. (D.196, 1st state) Proof from the first block, 1923.

Wood-engraving. $3\frac{1}{8} \times 1\frac{3}{8}$

E.1059-1952

1923

227 continued

Sculpture, I. (D.196, 2nd state) Proof from the first block, 1923. The block was subsequently used for illustration on Plate 57 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $3\frac{1}{8} \times 1\frac{1}{8}$

E.1060-1952

228

Sculpture, II. (D.197, 1st state) Proofs (2 on 1 sheet), showing slight variations, from the second block, an illustration on the cover and title-page to *Sculpture* (E.R.G.10) by the artist, published by the St. Dominic's Press, Ditchling, Sussex, 1924. 1923.

Woodcuts. Each $3\frac{1}{8} \times 1\frac{1}{8}$

E.1061(1,2)-1952

Sculpture, II. (D.197, 2nd state) Proof from the second block, an illustration on the cover and title-page to *Sculpture* (E.R.G.10) by the artist, published by the St. Dominic's Press, Ditchling, Sussex, 1924. 1923. The block was subsequently used for illustration on page 29 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, 1924; on Plate 57 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Woodcut. $3\frac{1}{8} \times 1\frac{1}{8}$

E.1062-1952

229

Woman's Head. (D.198) Proof of an experiment in cross-hatching, 1923. The block was subsequently used for illustration on Plate 57 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1\frac{1}{8} \times 1\frac{1}{2}$

E.1063-1952

230

Lawyer's Wig. (D.199) Proof of an illustration on the cover-title to *The Law the Lawyers Know About* (E.R.G.272), No.9(a) of the publications of the St. Dominic's Press, Ditchling, Sussex, 1923. The block was subsequently used for illustration on page 9 of *Pertinent and Impertinent* (E.R.G.390), an assortment of verse, No.52 of the publications of the St. Dominic's Press, 1926.

Wood-engraving. $1 \times \frac{3}{8}$

E.1064-1952

231

Autumn Midnight. (D.200) Frontispiece to *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on page 25 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 58 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Inscribed in pencil by the artist one print out of a series given to AEG (thick Jap. paper). Edition of seven signed prints made 24.11.30 EG.

Wood-engraving. $4\frac{1}{8} \times 3\frac{1}{4}$

E.1065-1952.

232

[Device: To J. & G.R. from F.C. & E.G.] (D.201) 1923. Illustration on the title-page to *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923.

Inscribed in pencil on a sheet of paper No print available.

Wood-engraving. $\frac{3}{4} \times 1$

E.1065A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file.

233

Initial letter W with mirror and chest of drawers. (D.202, 1st and 2nd states) Proofs (2 on 1 sheet) of an illustration on page 5 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engravings. Each $\frac{7}{8} \times 1$

E.1066(1,2)-1952

234

Initial letter T with woman and child. (D.203) Proof of an illustration on page 6 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on page 31 of *Wood-Engraving* (E.R.G.77), 2nd Edition, by R. John Beedham, No.33 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1925; on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{7}{8} \times \frac{3}{4}$

E.1067-1952

1923

235

Initial letter A with woman and child. (D.204) Proof of an illustration on the cover and page 7 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1\frac{1}{8} \times 1$

E.1068-1952

236

Initial letter T with man and thistles. (D.205) Proof of an illustration on page 7 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on page 1 of *Wood-Engraving* (E.R.G.77), 2nd Edition, by R. John Beedham, No.33 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1925; on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{7}{8} \times \frac{7}{8}$

E.1069-1952

237

Initial letter W with woman and child. (D.206) Proof of an illustration on page 8 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on the title-page to *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{7}{8} \times 1\frac{1}{2}$

E.1070-1952

238

Child on a foot-rule. (D.207) Proof of an illustration on page 8 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923.

Wood-engraving. $\frac{3}{4} \times 1\frac{1}{4}$

E.1071-1952

239

Initial letter M with a bedroom. (D.208) Proof of an illustration on page 9 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{1}{4} \times 1\frac{1}{4}$

E.1072-1952

240

Initial letter G with vetch and beehive. (D.209) Proof of an illustration on page 10 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on page 19 of *In Petra* (E.R.G.87), with a preface and notes by the artist and H. D. C. Pepler, No.40 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; on page 1 of *Aspidistras & Parlers* (E.R.G.392), a rhyme booklet by H. D. C. Pepler, No.9(d) of the publications of the St. Dominic's Press, 1927.

Wood-engraving. $\frac{1}{4} \times \frac{1}{4}$

E.1073-1952

241

Initial letter O with house. (D.210) Proof of an illustration on page 11 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. 1×1

E.1074-1952

242

Initial letter A with princess and gipsy. (D.211) Proof of an illustration on page 12 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1 \times 1\frac{1}{4}$

E.1075-1952

1923

243

Initial letter Y with Susan and Diana. (D.212) Proof of an illustration on page 15 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{7}{8} \times \frac{7}{8}$

E.1076-1952

244

Initial letter I with an old nurse. (D.213) Proof of an illustration on page 16 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{7}{8} \times 1$

E.1077-1952

245

Initial letter C with bird-cage. (D.214) Proof of an illustration on page 18 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on page 7 of *The Law the Lawyers Know About* (E.R.G.272), No.9(a) of the publications of the St. Dominic's Press, Ditchling, Sussex, 1923; on page 22 of *In Petra* (E.R.G.87), with a preface and notes by the artist and H. D. C. Pepler, St. Dominic's Press publication No.40, 1923.

Wood-engraving. $\frac{7}{8} \times \frac{3}{4}$

E.1078-1952

46

Initial letter T with a woman. (D.215) Proof of an illustration on page 19 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on page 18 of *Wood-Engraving* (E.R.G.77), 2nd Edition, by R. John Beedham, No.33, of the publications of the St. Dominic's Press, Ditchling, Sussex, 1925; on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{7}{8} \times \frac{3}{4}$

E.1079-1952

247

Initial letter L with a reclining woman. (D.216) Proof of an illustration on page 20 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $1 \times 1\frac{3}{4}$

E.1080-1952

248

Initial letter B with column. (D.217) Proof of an illustration on page 21 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used as an illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{7}{8} \times \frac{1}{2}$

E.1081-1952

249

Initial letter I with trumpeter and drummer. (D.218) Proof of an illustration on page 22 of *Autumn Midnight* (E.R.G.273), by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. $\frac{7}{8} \times 1$

E.1082-1952

250

Initial letter I with a witch. (D.219) Proof of an illustration on page 24 of *Autumn Midnight* (E.R.G.273) by Frances Cornford, printed by the St. Dominic's Press, published by The Poetry Bookshop, London, 1923. The block was subsequently used for illustration on Plate 59 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Wood-engraving. 1×1

E.1083-1952

1923

251

Sacred Heart with Crown of Thorns. (D.220) Proof of an illustration to 'St. Thomas Aquinas Calendar 1925' (E.R.G.388a), published by the St. Dominic's Press, Ditchling, Sussex, 1924. 1923.
Wood-engraving. $\frac{3}{4} \times \frac{3}{4}$ E.1084-1952

252

Crown of Thorns. (D.221) Proof of an illustration to 'St. Thomas Aquinas Calendar 1925' (E.R.G.388a), published by the St. Dominic's Press, Ditchling, Sussex, 1924. 1923.
Wood-engraving. $\frac{3}{4} \times \frac{3}{4}$ E.1085-1952

253

Sacred Heart with Arrows. (D.222) Proof of an illustration to 'St. Thomas Aquinas Calendar 1925' (E.R.G.388a), published by the St. Dominic's Press, Ditchling, Sussex, 1924. 1923.
Wood-engraving. $\frac{7}{8} \times \frac{7}{8}$ E.1086-1952

254

Castle and Trees. (D.223) Proof of a design for letter-heading for Messrs. F. E. Doran, Ltd., Manchester, 1923.
Wood-engraving. $2\frac{1}{8} \times 1\frac{3}{8}$ E.1087-1952

Note: For an impression of the letter-heading see E.1088-1952.

Letter-heading for Messrs. F. E. Doran, Ltd., Manchester, 1923. (D.223)
Wood-engraving and letterpress. *Size of sheet* $2\frac{3}{4} \times 8\frac{1}{8}$ E.1088-1952

Note: For an impression of the proof of the design of a castle and trees see E.1087-1952.

255

Teresa and Winifred Maxwell. (D.224, early state) Portraits, head and shoulders, looking to left, 1923. The block was subsequently used for illustration on page 20 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924.
Wood-engraving. $4\frac{1}{8} \times 4\frac{1}{8}$ E.1089-1952

256

Toilet [A man seated cutting his toe-nails]. (D.225) Proof, after a drawing from life, 1923. The block was subsequently used for illustration as Plate 60 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered N G. *Inscribed in pencil by the artist Norval Gray—cutting toe-nails.*
Wood-engraving. $4\frac{1}{2} \times \frac{1}{2}$ E.1090-1952

For D.226 see Catalogue 212

257

Torso of a woman. (D.227) Proof of a design for a carving. 1923.
Wood-engraving. $3\frac{1}{8} \times 1$ E.1092-1952

258

[Crucifix, robed.] (D.228) 1923.

Inscribed in typewriting on a sheet of paper with title. Inscribed in pencil No print available.

[Wood-engraving. $3\frac{1}{4} \times 1\frac{1}{4}$] E.1092A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For a proof of the wood-engraving in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2129-1952.

259

Crucifix. (D.229) Proofs (3 on 1 sheet) of an illustration on page 12 of *In Petra* (E.R.G.87), with a preface and notes by the artist and H. D. C. Pepler, No.40 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1923. Printed on the same sheet as a proof of the infant Christ.

Wood-engravings. Size of sheet $3\frac{1}{8} \times 2$ E.1093(1)-1952

Crucifix. (D.229, ?final state) Proof of an illustration on page 12 of *In Petra* (E.R.G.87), with a preface and notes by the artist and H. D. C. Pepler, No.40 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1923. The block was also used for illustration on page 20 of *Sculpture* (E.R.G.10) by the artist, published by the St. Dominic's Press, 1924.

Wood-engraving. $\frac{3}{4} \times \frac{1}{2}$ F.1093(2)-1952

1923

260

Rosary Crucifix. (D.230) Proof of a design for a carving, 1923.
Wood-engraving, printed in sanguine. $2\frac{1}{4} \times 1\frac{1}{2}$ E.1094-1952

261

Rosary Crucifix. (D.231) Proof of a design for a carving, 1923.
Wood-engraving, printed in sanguine. $1\frac{3}{8} \times \frac{7}{8}$ E.1095-1952

262

Mary at the Sepulchre. (D.232) Proofs (2) engraved by Eric Gill after a drawing by David Jones, later carved by him, 1923.
Inscribed in pencil on the mount by the artist A3 only 4 prints block destroyed 5/-.
Wood-engravings. Each $3 \times 2\frac{1}{4}$ E.1096,1097-1952

263

Jesuit Martyr. (D.233, state before letters) Proof of a book-plate, for a collection of 'Jesuit Relations', for James Comly McCoy, 1923.
Wood-engraving. $3\frac{1}{2} \times 2\frac{3}{8}$ E.1098-1952

Jesuit Martyr. (D.233, final state) Proof of a book-plate, for a collection of 'Jesuit Relations', for James Comly McCoy, 1923. The block was subsequently used for illustration on page 36 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924.

Signed Eric G. Lettered Ex Libris Comly McCoy.
Wood-engraving. $3\frac{1}{2} \times 2\frac{3}{8}$ E.1099-1952

264

St. Christopher. (D.234) Proof of a design for a carving, 1923.
Wood-engraving. $3\frac{3}{8} \times 2\frac{1}{2}$ E.1100-1952

265

Adam. (D.235) Proof of a design for a carving, 1923. Printed on the same sheet as D.236.
Wood-engraving. 4×1 E.1101(1)-1952

266

Eve. (D.236) Proof of a design for a carving, 1923. Printed on the same sheet as D.235.
Wood-engraving. 4×1 E.1101(2)-1952

267

Figure of a girl, seated. (D.237) Proof. 1923.

Inscribed in pencil on the mount by the artist block subsequently carved.

Wood-engraving. $1\frac{3}{8} \times 1\frac{1}{2}$

E.1102-1952

Note: Only three impressions were made from this block.

268

[Madonna and Child.] (D.238) 1923.

Inscribed in typewriting on a sheet of paper with title. Inscribed in pencil no print available?

[Wood-engraving. $2\frac{7}{8} \times 2$]

E.1102A-1952

Note: The artist had no impression of this subject but recorded details of it on this sheet of paper which he placed in his file. For a proof of the wood-engraving in the Department of P. & D., given by Mr. Douglas Cleverdon, see E.2130-1952.

269

Angel and Shepherds. (D.239) Design used as a Christmas Card, engraved by Eric Gill after a drawing by Elizabeth Gill, 1923.

Signed in pencil E & EG and inscribed with love from Eric, Mary & Betty.

Wood-engraving, coloured by hand. $3\frac{5}{8} \times 4\frac{1}{8}$

E.1103-1952

1924

270

Mrs. Williams [of Ditchling]. (D.240, 1st state) Portrait head, right profile, 1924. The block was subsequently used for illustration on page 24 of *Wood-Engravings* (E.R.G.410), No.44 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1924; as Plate 61 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Inscribed in pencil on the mount by the artist 1st state.

Wood-engraving. $8\frac{7}{8} \times 6\frac{1}{4}$

E.1104-1952

271

Book-plate for Arundel Castle. (D.241) Proof. 1924.

Lettered This Book Comes From A Bedroom In Arundel Castle. Signed in pencil EG.

Wood-engraving. $1\frac{1}{8} \times 3\frac{1}{4}$

E.1105-1952

Book-plate for Arundel Castle. (D.241) Proof. 1924.

Lettered This Book Comes From A Bedroom In Arundel Castle.

Wood-engraving, intaglio print. $1\frac{1}{8} \times 3\frac{1}{4}$

E.1106-1952

1924

272

Madonna and Child. (1) Proof. 1924. On the back is another impression.

Lettered Mater Amabilis. Numbered in pencil by the artist (6). Inscribed in pencil on the mount by the artist M & C. Wood (Intaglio) 10/6 Ed. 10 O.P. First E.G. engraving printed intaglio and numbered (1).

Wood-engraving, intaglio print. $2 \times 1\frac{3}{8}$

E.1107-1952

273

The Invisible Man. (2) Proof. 1924.

Signed in pencil EG. Lettered with title and inscribed in pencil by the artist (proof taken on type press) 2nd proof. Inscribed in pencil on the mount by the artist with title and (zinc) £1.1.0 Edn 25 and numbered (2).

Engraving. $5 \times 3\frac{3}{8}$

E.1108-1952

274

Leda. (3) Proof of a design for a carving. 1924.

Inscribed in pencil EG's copy. Inscribed on the mount by the artist with title and (wood) Edn. 15 £1.1.0 (sold out) and numbered (3).

Wood-engraving, intaglio print. $2 \times 1\frac{1}{2}$

E.1109-1952

275

Leda. (4, 1st state) 1924.

Signed in pencil Eric G. Lettered with title. Inscribed in pencil by the artist 1st State. Numbered 10-50. Inscribed on the mount by the artist with title and (copper) £1.1.0 Edn. 50 and numbered (4).

Engraving. $3\frac{3}{8} \times 2\frac{3}{8}$

E.1110-1952

Leda. (4, 2nd state) Proof. 1924.

Signed in pencil EG and inscribed 2nd State, proof.

Engraving. $3\frac{3}{8} \times 2\frac{3}{8}$

E.1111-1952

276

Thomas Esmond Lowinsky. (5) Portrait, head and shoulders, looking to right. Proof. 1924. This block was subsequently used for illustration as Plate 62 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Lettered with name of sitter. Inscribed in pencil by the artist 11 £2/2/0 and numbered (5).

Wood-engraving. $10\frac{1}{2} \times 7\frac{1}{4}$

E.1112-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 12 September 1924, on p.182 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

277

Ruth Lowinsky. (6) Portrait, head and shoulders, looking to left. Proof. 1924. The block was subsequently used for illustration as Plate 63 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Lettered with name of sitter. Inscribed in pencil by the artist 11 £2/2/0 and numbered (6).

Wood-engraving. $9 \times 6\frac{1}{2}$

E.1113-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 12 September 1924, on p.182 of Letters of Eric Gill, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

278

Xenia Noelle Lowinsky. (7) Portrait head, left profile. Proof. 1924. The block was subsequently used for illustration as Plate 64 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Inscribed in pencil by the artist 11 £2/2/0 and numbered (7).

Wood-engraving. $9\frac{1}{2} \times 6\frac{1}{2}$

E.1114-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 12 September 1924, on p.182 of Letters of Eric Gill, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

279

Elizabeth Gill. (8) Portrait head, right profile. 1924. The block was subsequently used for illustration as Plate 65 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. *Signed and dated in reverse EG 21.10.24. Lettered Eliz. G and in reverse Zinc. Signed in pencil Eric G and numbered 6-50. Inscribed in pencil on the mount by the artist (zinc) Eliz. Gill (Edn. 50, £1.1.0) and numbered (8).*

Engraving. 7×5

E.1115-1952,

280

Gordian Gill. (9) Portrait, head and shoulders, looking to right. Proof. 1924. The block was subsequently used for illustration as Plate 66 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed EG and lettered Gordian G. Inscribed in pencil proof EG Zinc Gordian Gill (Edn. 50, £1.1.0) and numbered (9).

Engraving. $8\frac{1}{2} \times 6$

E.1116-1952

1924

281

Flower-piece. (10A) Illustration on page 32 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924.

Signed in pencil Eric G and numbered 1/25. Inscribed in pencil on the mount by the artist Flower piece Edn. 25 £1.1.0 from Sonnets & Verses by Enid Clay (G.C. Press) and numbered (10a).

Wood-engraving. $5\frac{1}{2} \times 3\frac{3}{8}$

E.1117-1952

Flower-piece. (10B) Proof of an illustration on page 32 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924.

Inscribed in pencil proof EG and on the mount Ed. 6 £1.1.0 o.p. and numbered 10 B.

Wood-engraving, intaglio print. $5\frac{1}{2} \times 3\frac{3}{8}$

E.1118-1952

282

Naked Girl with Cloak. (11A) Illustration on page 16 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924.

Signed in pencil Eric G and numbered 5/25. Inscribed in pencil on the mount by the artist N. girl with cloak (from Sonnets & Verses by Enid Clay G. C. Press) £1.1.0 Edn. 25 and numbered (11a).

Wood-engraving. $3\frac{7}{8} \times 2\frac{3}{8}$

E.1119-1952

Naked Girl with Cloak. (11B) Proof of an illustration on page 16 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924.

Inscribed in pencil proof EG and on the mount Girl with cloak (wood) Edn. 16 £1.1.0 and numbered (11 B).

Wood-engraving, intaglio print. $3\frac{7}{8} \times 2\frac{3}{8}$

E.1120-1952

283

Youth and Love. (12, 2nd state) Illustration on the title-page to *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924.

Signed in pencil Eric G and numbered 1/25. Inscribed in pencil on the mount by the artist with title and 10/6 Edn. 25 and numbered (12).

Wood-engraving. $1\frac{3}{8} \times 2\frac{3}{8}$

E.1121-1952

284

Naked Girl lying on Grass. (13) Illustration on page 17 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924. The block was subsequently used for illustration as Plate 67 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in pencil Eric G and numbered 1/25. Inscribed in pencil on the mount by the artist N. girl lying on grass 5/- Edn. 25 and numbered (13).

Wood-engraving. $1\frac{1}{8} \times 3\frac{1}{8}$

E.1122-1952

285

Death and the Lady. (14) Illustration on page 10 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924.

Signed GE (sic). Signed in pencil Eric G and numbered 22/25. Inscribed in pencil on the mount by the artist with title and Edn. 25 price 10/6 and numbered (14).

Wood-engraving. $5\frac{1}{8} \times 3\frac{3}{8}$

E.1123-1952

286

Mother and Child. (15) Illustration on page 24 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924. The block was subsequently used for illustration as Plate 68 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in pencil Eric G and numbered 5/25. Inscribed in pencil on the mount by the artist with title and (bedroom) £1.1.0 Edn. 25 and numbered (15).

Wood-engraving. $3\frac{1}{8} \times 3\frac{3}{8}$

E.1124-1952

287

Child picking flowers. (16) Illustration on page 6 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924.

Signed in pencil Eric G and numbered 16.25. Inscribed in pencil on the mount by the artist Child among flowers Edn. 25 5/- and numbered (16).

Wood-engraving. $1\frac{1}{8} \times 1\frac{3}{8}$

E.1125-1952

1924

288

Lovers on a Bank. (17) Illustration on page 3 of *Sonnets and Verses* (E.R.G.274) by Enid Clay, No.25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924.

Signed in pencil Eric G and numbered 5/25. Inscribed in pencil on the mount by the artist "Two on a Bank" £1.1.0 Edn. 25 and numbered (17).

Wood-engraving. $1\frac{3}{4} \times 3\frac{1}{2}$

E.1126-1952

289

Deposition. (18, 2nd state) 1924.

Signed in pencil Eric G and numbered 2-7. Inscribed in pencil on the mount by the artist The Deposition 10/6 Edn. 7 and numbered (18B).

Wood-engraving. $4\frac{1}{8} \times 1\frac{1}{2}$

E.1128-1952

Deposition. (18, 3rd state) Proof. 1924.

Inscribed in pencil by the artist 2nd. proof and on the mount with title and (wood) o.p. and numbered (18a).

Wood-engraving, intaglio print. $4\frac{1}{8} \times 1\frac{1}{2}$

E.1127-1952

Note: There is a carving in stone of this design, executed in 1924, in the possession of The King's School, Canterbury.

Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in edition of 4 intaglio impressions.

290

Venus. (19A, 2nd state) Proof. 1924.

Inscribed in pencil 2nd proof EG and on the mount with title and RG (wood) £1.1.0 Edn. 16 and numbered (19a).

Wood-engraving, intaglio print. $5\frac{3}{8} \times 1\frac{3}{4}$

E.1129-1952

Venus. (19B, 2nd state) 1924. The block was subsequently used for illustration to face page 4 of *Clothing without Cloth* (E.R.G.20) by the artist, No.75 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931; as Plate 2 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed in pencil Eric G and numbered 5/25. Inscribed in pencil on the mount by the artist with title and £1.1.0 Edn. 25 and numbered (19b).

Wood-engraving. $5\frac{3}{8} \times 1\frac{3}{4}$

E.1130-1952

291

The Dancer, or Girl on Bank. (20A, 2nd state) 1924.

Signed in pencil Eric G and numbered 7-16. Inscribed in pencil on the mount by the artist N. girl on bank (wood) Ed. 16 £1.1.0 and numbered (20A).

Wood-engraving, intaglio print. $5\frac{1}{8} \times 1\frac{3}{4}$

E.1131-1952

291 continued

The Dancer, or Girl on Bank. (20B, 2nd state) 1924. The block was subsequently used for illustration to face page 20 of *Clothing without Cloth* (E.R.G.20) by the artist, No.75 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Signed in pencil Eric G and numbered 1/24. Inscribed in pencil on the mount by the artist N. girl on bank Edn. 24 10/6 and numbered (20b).

Wood-engraving. $5\frac{1}{4} \times 1\frac{1}{4}$

E.1132-1952

292

The Bee Sting. (21, 2nd state) 1924.

Signed in pencil Eric G and numbered 5/25. Inscribed in pencil on the mount by the artist N. girl with beehive £1.1.0 Edn. 25 and numbered (21, b).

Wood-engraving. $5\frac{1}{4} \times 2$

E.1135-1952

The Bee Sting. (21, 2nd state) Proof. 1924.

Signed in pencil (and then erased) Eric G. Inscribed in pencil by the artist 1st state 21A o.p.

Wood-engraving, intaglio print. $5\frac{1}{4} \times 2$

E.1133-1952

The Bee Sting. (21, 3rd state) 1924. The block was subsequently used for illustration to face page 12 of *Clothing without Cloth* (E.R.G.20) by the artist, No.75 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931; as Plate 3 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed in pencil Eric G and numbered (2) 5/9. Inscribed 2nd state. Inscribed in pencil on the mount by the artist with title and N. girl with beehive (wood) 2nd state £1.1.0 Edn. 9 and numbered (21a). Inscribed with a note in another hand.

Wood-engraving, intaglio print. $5\frac{1}{4} \times 2$

E.1134-1952

293

Lovers. (22, 1st state) Proof. 1924.

Signed in pencil E G and inscribed proof. Inscribed in pencil on the mount by the artist with title and (wood) Ed. 16 £1.1.0 and numbered (22).

Wood-engraving, intaglio print. $3\frac{1}{4} \times 1\frac{1}{4}$

E.1136-1952

Lovers. (22, 2nd state) Proof. 1924.

Inscribed in pencil on the mount by the artist "Lovers" (standing) Ed. 10 £1.1.0 and numbered (22A).

Wood-engraving. $3\frac{1}{4} \times 1\frac{1}{4}$

E.1137-1952

1924

294

Lovers. (23, 2nd state) 1924.

Signed in pencil Eric G and numbered 8-8. Inscribed in pencil on the mount by the artist Lovers (fragment) last print all sold but this EG (wood) Ed 8 £2.2.0 and numbered (23).

Wood-engraving, intaglio print. Irregular $3 \times 3\frac{1}{4}$

E.1138-1952

295

Safety First. (24) 1924. The block was subsequently used for illustration as Plate 4 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed EG. Signed in pencil Eric G, numbered 2-1 and (24). Inscribed in pencil on the mount by the artist "Safety First" Edn 11 10/6 and numbered (24).

Wood-engraving. $6 \times 6\frac{1}{2}$

E.1139-1952

296

Portrait of a lady [Moir, Mrs. Robert Gibbings]. (25) Head and shoulders, looking right. 1924. The block was subsequently used for illustration as Plate 69 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed Eric G. Signed in pencil Eric G and numbered 8-50. Inscribed in pencil on the mount by the artist Portrait of a lady (Copper) Edn. 50 £1.1.0 and numbered (25).

Engraving. $7 \times 4\frac{1}{2}$

E.1140-1952

297

Sedes Sapientiae. (26) Christmas Card. 1924.

Signed in pencil Eric G and numbered 1-50. Lettered Sedes Sapientiae O P N. Inscribed in pencil on the mount by the artist M & C MP — OY (wood) Ed. 50 5/- and numbered (26).

Wood-engraving, intaglio print. $3 \times 1\frac{3}{8}$

E.1141-1952

298

Madonna and Child. (27) 1924.

Signed in pencil Eric G and numbered 1-50. Lettered MP OY. Inscribed in pencil on the mount by the artist M & C MP — OY (wood) Ed. 50 5/- and numbered (27).

Wood-engraving, intaglio print. $3\frac{1}{2} \times 1\frac{7}{8}$

E.1142-1952

299

Madonna and Child. (28) Proof. 1924.

Inscribed in pencil by the artist 1st. proof of finished state 1924. Inscribed in pencil on the mount M & C (shaded edge) 50 5/- o.p. and numbered (28).

Wood-engraving, intaglio print. $3\frac{1}{2} \times 2\frac{1}{2}$

E.1143-1952

300

The Crib. (29) Proof. 1924.

Inscribed in pencil proof EG and on the mount by the artist with title and (wood) Ed. 50 5/- and numbered (29).

Wood-engraving, intaglio print. $2\frac{1}{4} \times 3\frac{1}{8}$

E.1144-1952

301

The Shepherds. (30) 1924.

Signed in pencil Eric G and numbered 24-50. Inscribed in pencil on the mount with title and (wood) Ed. 50 5/- and numbered (30).

Wood-engraving, intaglio print. $2\frac{7}{8} \times 3\frac{1}{4}$

E.1145-1952

302

Madonna and Child. (31) Engraved by Eric Gill after a drawing by Elizabeth Gill, 1924. This block was subsequently used for illustration on Plate 70 to *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in pencil E & EG. Numbered 20/50 and inscribed 50 2/6. Inscribed in pencil on the mount by the artist (Copper) M & C. ("Eliz.") Edn. 50 2/6 and numbered (31).

Engraving. $1\frac{3}{8} \times \frac{7}{8}$

E.1146-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 23 May 1925, on p.190 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

303

Madonna and Child. (32) Engraved by Eric Gill after a drawing by Joanna Gill, 1924. The block was subsequently used for illustration on Plate 70 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in pencil EG and numbered 27-50 50 2/6. *Inscribed in pencil on the mount by the artist (Copper)* M & C ("Joanna") Edn. 50 2/6 and numbered 32.

Engraving. $1\frac{3}{4} \times 1\frac{1}{4}$

E.1147-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 23 May 1925, on p.190 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

1924

304

Madonna and Child. (33) Engraved by Eric Gill after a drawing by Petra Gill, 1924. The block was subsequently used for illustration on Plate 70 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in pencil EG and numbered 20/50 50 2/6. Inscribed in pencil on the mount by the artist (Copper) M & C ("Petra") Edn. 50 2/6 and numbered 33.
Engraving. $1\frac{1}{8} \times \frac{7}{8}$ E.1148-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute dated 23 May 1925, on p.190 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

1925

305

Stay me with apples. (34) Proof of an illustration to the prospectus of *The Song of Songs* published by the Golden Cockerel Press, London, 1925. The block was subsequently used for illustration as Plate 71 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Numbered in pencil (2). Inscribed in pencil on the mount by the artist S. of S. (specimen) Ed. 12 £1.1.0 and numbered (34).
Wood-engraving. $2\frac{3}{4} \times 2\frac{1}{4}$ E.1149-1952

306

The Sofa. (35) Proof. 1925.

Signed in reverse EG. Signed in pencil EG and inscribed proof. Inscribed in pencil on the mount by the artist with title and (wood-intaglio) Edn. 50 £1.1.0 and numbered (35).

Wood-engraving, intaglio print. $4\frac{1}{4} \times 2\frac{3}{4}$ E.1150-1952

307

Book-plate of Ralph Edward Gathorne-Hardy. (36) Proof. 1925.

Inscribed in pencil by the artist proof EG. Lettered with motto and Ralph Edward Gathorne-Hardy. Inscribed in pencil on the mount by the artist Bookplate (Gathorne-Hardy) (copper) Edn. 350 [the number deleted and the following substituted] 750 (not for sale) plate £10.10.0 and numbered (36).

Engraving. $4 \times 2\frac{1}{2}$ E.1151-1952

308

The Convert. (37) Proof. 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist with title and 10/6 [the price deleted and the following substituted] £1.1.0 Edn. 50 and numbered (37).

Wood-engraving. 3½ × 2½

E.1152-1952

309

Initial letters F, A, U, N, H, P, T, O, W, M. (37A) Proofs (13 on two sheets joined) of decorated initial letters for *An Apology for the Life of Colley Cibber* (E.R.G.323) by himself, No.29 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925; Swift's *Gulliver's Travels* (E.R.G.324), Golden Cockerel Press publication No.33, 1925 and other publications.

E.1154 signed and dated in pencil EG 18.5.25. Inscribed in pencil on the mount by the artist Initial letters for G.C. Press (used for Cibber's autobiography Gulliver etc) not for sale and numbered 37A.

Wood-engravings. Various sizes

E.1153, 1154-1952

310

Initial letters, a ship for the title-page, and a colophon. (37B) Proofs (5 on 1 sheet) for *Paul Valéry: Gedichte* (E.R.G.326), translated by Rainer Maria Rilke, published by the Cranach Press, Weimar, 1925. On the same mount as E.1156.

Signed and dated in pencil EG for HK 6/5/25 and Paul Valery book. The colophon lettered Handdruck Der Cranachpresse von Harry Kessler Für Den Insel Verlag in Leipzig. Inscribed in pencil on the mount by the artist for Count Kessler Cranachpresse, Weimar and numbered 37B.

Wood-engravings. Various sizes

E.1155-1952

311

Initial letter G. (37B) Proof of an initial letter on page 7 of *Paul Valéry: Gedichte* (E.R.G.326), translated by Rainer Maria Rilke, published by the Cranach Press, Weimar, 1925. On the same mount as E.1155.

Inscribed in pencil by the artist Paul Valery Book.

Woodcut. 1½ × 2½

E.1156-1952

1925

312

In Memoriam Walther Rathenau 22 Juni 1922. (37C) Proof of the lettering for the title-page to a memorial booklet (E.R.G.325) by Hugo F. Simon, Georg Bernhard, and Count Kessler, published by the Cranach Press, Weimar, 1925. On the same mount as E.1158. *Inscribed in pencil on the mount by the artist for Count Kessler Cranachpresse, Weimar and numbered 37C.*
Woodcut. $1\frac{1}{4} \times 1\frac{1}{8}$

E.1157-1952

313

Roundel, with a crouching figure, by Aristide Maillol, and lettering by Eric Gill. (37C) Proof of the printer's device to *P. Vergilii Maronis Eclogae & Georgica Latine Et Germanice Volumen Primus: Eclogae* (E.R.G.328), revised by Thomas Achelis and Alfred Körte, printed by the Cranach Press, published by Insel-Verlag, Leipzig, 1926. 1925. On the same mount as E.1157.

Lettered H K Cranach Presse. *Inscribed in pencil by the artist (for Kessler, Virgil) Medallion by Aristide Maillol Letters by E.G. 5.3.'25.*

Woodcut. Circular, diameter $2\frac{1}{2}$

E.1158-1952

Note: There was also an edition *The Eclogues of Virgil* (E.R.G.328), translated into English by J. H. Mason, 1927.

314

Initial letters from two roman alphabets. (37D) Proofs (on 3 sheets) of initial letters for *P. Vergilii Maronis Eclogae & Georgica Latine Et Germanice Volumen Primus: Eclogae* (E.R.G.328), revised by Thomas Achelis and Alfred Körte, printed by the Cranach Press, published by Insel-Verlag, Leipzig, 1926. 1925.

E.1162 dated in pencil Ap. 1925. *Inscribed in pencil on the mount by the artist for Count Kessler Cranachpresse, Weimar for Vergil and numbered 37D.*

Wood-engravings. Various sizes

E.1159-1162-1952

Note: There was also an edition *The Eclogues of Virgil* (E.R.G.328), translated into English by J. H. Mason, 1927.

315

Holy Spirit as Dove. (38) Proof of an illustration on the front cover and title-page to *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. I.) The Dove 12 5/- and numbered 38.

Wood-engraving. $1\frac{1}{4} \times 1\frac{1}{8}$

E.1163-1952

316

The Harem. (39) Proof of an illustration on page 12 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 72 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S of S. 2)
The unwilling bride (from the Song of Songs G. C. Press) 12 £1.1.0 and numbered 39.

Wood-engraving. $4\frac{3}{4} \times 3\frac{7}{8}$

E.1164-1952

317

Inter Ubera Mea. (40) Proof of an illustration on page 15 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. 3)
Inter ubera mea . . . 12 £1.1.0 and numbered 40.

Wood-engraving. $2\frac{5}{8} \times 3\frac{7}{8}$

E.1165-1952

318

His left hand under my Head. (41) Proof of an illustration on page 17 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist with title and (S. of S. 4.) 12 £1.1.0 and numbered 41.

Wood-engraving. $2\frac{1}{4} \times 4\frac{1}{8}$

E.1166-1952

319

Skiping upon the Mountains. (42) Proof of an illustration on page 18 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. 5)
A young fawn (1) 12 £1.1.0 and numbered 42.

Wood-engraving. $3 \times 3\frac{7}{8}$

E.1167-1952

Note: For an impression of a similar design see E.1184-1952.

The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 5 May 1926, on p.212 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

1925

320

On my Bed by Night. (43) Proof of an illustration on page 20 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 73 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. *Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist with title and (S. of S. 6) 12 £1.1.0 and numbered 43.*
Wood-engraving. $2\frac{3}{4} \times 3\frac{3}{4}$ E.1168-1952

321

Wake not my Beloved. (44) Proof of an illustration on page 21 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. *Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. 7) Stir not my beloved (2) (tailpiece) 12 5/- and numbered 44.*
Wood-engraving. $1\frac{3}{4} \times 3\frac{3}{4}$ E.1169-1952

Note: For an impression of an earlier, unused version of this design see E.1182-1952.

322

The Serenade. (45) Proof of an illustration on page 24 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. *Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist with title and (S. of S. 8) 12 £1.1.0. and numbered 45.*
Wood-engraving. $5\frac{1}{4} \times 3\frac{3}{4}$ E.1170-1952

323

The Kiss. (46) Proof of an illustration on page 26 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 5 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. *Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist with title and (S. of S. 9) 12 £1.1.0 from the Song of Songs (G. C. Press) and numbered 46.*
Wood-engraving. $2\frac{3}{4} \times 3\frac{3}{4}$ E.1171-1952

324

A Garden enclosed. (47) Proof of an illustration on page 27 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist with title and (tailpiece) (S. of S.10) 12 5/- and numbered 47.

Wood-engraving. 2 x 1½

E.1172-1952

325

The Voice of my Beloved. (48) Proof of an illustration on page 28 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 6 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. 11) The voice of my beloved knocking . . . 2 £1.1.0 from the Song of Songs (G. C. Press) and numbered 48.

Wood-engraving. 5½ x 3½

E.1173-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 5 May 1926, on p.212 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

326

The Watchmen. (49) Proof of an illustration on page 30 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. 12) The Keepers 12 £1.1.0 and numbered 49.

Wood-engraving. 3½ x 3½

E.1174-1952

327

My Love among the Lilies. (50) Proof of an illustration on page 32 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 74 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. 13) "Among the lilies" 12 5/- [the price deleted and the following substituted] £1.1.0 EG and numbered 50.

Wood-engraving. 2½ x 3

E.1175-1952

1925

328

The Dancer. (51) Proof of an illustration on page 36 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 7 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount with title and proof EG (S.of S14) 12 £1.1.0. and numbered 51.

Wood-engraving. 5½ × 4½

E.1176-1952

Note: The artist discusses the design of this engraving in a letter to the Rev. Desmond Chute, dated 5 May 1926, on p.212 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

329

The Lust of Solomon. (52) Proof of an illustration on page 37 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S 15) Eyes etc. (tailpiece) 12 2/6 [the price deleted and the following substituted] 5/- and numbered 52.

Wood-engraving. 1½ × 1½

E.1177-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 5 impressions.

330

Let us fare forth into the fields. (53) Proof of an illustration on page 38 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. *Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. 16) The Flight 12 £1.1.0 and numbered 53.*

Wood-engraving. 3½ × 3½

E.1178-1952

331

Ibi Dabo Tibi. (54) Proof of an illustration on page 39 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 75 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist with title and (S. of S. 17) 12 £1.1.0 and numbered 54.

Wood-engraving. 3 × 3½

E.1179-1952

332

The Juice of my Pomegranates. (55) Proof of an illustration on page 40 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist Ibi docebos me (S. of S. 18) 12 £1.1.0 and numbered 55.

Wood-engraving. $2\frac{3}{8} \times 4\frac{1}{8}$

E.1180-1952

333

Young Fawn. (56) Proof of an illustration on page 43 of *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (S. of S. 19)

A young fawn (2) (tailpiece) 12 5/- and numbered 56.

Wood-engraving. $2 \times 2\frac{7}{8}$

E.1181-1952

334

Girl sleeping. (57) Proof of an illustration intended for *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 76 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist (discarded from S. of S) Stir not my beloved (1) (tailpiece) 12 5/- and numbered 57.

Wood-engraving. $1\frac{3}{8} \times 3\frac{3}{8}$

E.1182-1952

Note: For an impression of the later engraving which was used as illustration on p.21 of The Song of Songs see E.1169-1952.

335

A Snake. (58) Proof of a design for a book-plate for the Rev. John Gray for Mark André Raffalovich, 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist A serpent

(wood) Edn. 500 (not for sale) and numbered (58).

Wood-engraving. $\frac{1}{2} \times 2\frac{3}{8}$

E.1183-1952

336

Like a young Fawn. (59) Proof. 1925.

Inscribed in pencil E G's proof EG. Inscribed in pencil on the mount by the artist

A young fawn (intaglio, wood) Edn.25 £1.1.0 and numbered (59).

Wood-engraving, intaglio print. $3\frac{1}{4} \times 4$

E.1184-1952

Note: This design is similar to that used as illustration on p.18 of The Song of Songs (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925, for an impression of which see E.1167-1952.

1925

337

Swineherd. (60) Proof of an illustration intended for *The Song of Songs* (E.R.G.275), No.31 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. The block was subsequently used for illustration as Plate 77 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist Shepherd & 'shigs' (wood) (discarded from S. of S.) 25 5/- [the price deleted and the following substituted] £1.1.0 and numbered 60.

Wood-engraving. $2\frac{3}{8} \times 3\frac{3}{8}$

E.1185-1952

338

Book-plate of Celia Clark. (61) Proof. 1925.

Lettered with name and MCC VPC AC PFG. Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist Bookplate for Celia Clark (wood) not for sale block £3.3.0 and numbered 61.

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{2}$

E.1186-1952

339

Inigo Jones. (62, 1st state) Roundel, with head facing left. Proof of a design for the cover of *The Architects' Journal* (E.R.G.327), published by The Architectural Press, London, first used 6 January 1926. 1925. On the back of the mount is a pencil sketch of a kneeling figure.

Signed in pencil EG. Lettered I J. Inscribed in pencil on the mount by the artist "Portrait" of Inigo Jones for cover of "Architect's Journal" (wood) Ed. 15 £1.1.0 and numbered 62.

Woodcut. Circular, diameter $2\frac{1}{2}$

E.1187-1952

Note: The letters were subsequently removed and the altered block was first used in the issue of 5 January 1927.

340

Madonna and Child. (63, 1st state) Proof. 1925. The block was subsequently used for illustration as Plate 78 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil on the mount by the artist Madonna & child (Sycamore wood) Ed. 100 1/- and numbered 63.

Wood-engraving. $3\frac{3}{8} \times 2$

E.1188-1952

341

Madonna and Child, with children. (64, 1st state) Proof. 1925.
Inscribed in pencil on the mount by the artist Madonna & child with children (wood)
 (1st state) Ed. 100 1/- and numbered 64.
 Wood-engraving. $3\frac{3}{4} \times 2\frac{3}{8}$ E.1189-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject's 1st state was printed in an edition of 50 impressions.

Madonna and Child, with children. (64, 2nd state) Proof. 1925.
 The block was subsequently used for illustration as Plate 79 of
Engravings by Eric Gill (E.R.G.17), with a preface by the artist, printed
 by the Fanfare Press, London, published by Douglas Cleverdon,
 Bristol, 1929.

Inscribed in pencil on the mount by the artist Madonna & child with children (wood)
 (2nd state) Ed. 50 price 10s/6 and numbered 64A.
 Wood-engraving. $3\frac{3}{4} \times 2\frac{3}{8}$ E.1190-1952

342

Shuttle and loom. (65) Letter-heading for Petra Helen Gill. 1925.
 Lettered PHG JM JD.
Inscribed in ink Note paper device (wood) and numbered 65.
 Wood-engraving. $1 \times 1\frac{1}{4}$ E.1191-1952

343

Madonna and Child. (66) Proof, engraved by Eric Gill after a design
 by Joanna Gill for a Christmas Card, 1925.
Numbered in pencil 66. *Inscribed in pencil on the mount by the artist* Madonna & Child
 (wood) Joanna G., inv. Eric G., sc. Ed. 100 1/- and numbered 66.
 Wood-engraving. $3\frac{3}{4} \times 2\frac{3}{8}$ E.1192-1952

Madonna and Child. (66A) Proof, engraved by Eric Gill after a
 design by Joanna Gill for a Christmas Card, 1925.
Inscribed in pencil Sample proof 1/2 and numbered 66A. *Inscribed in pencil on the mount*
 by the artist Same as No 66 (wood) printed intaglio Ed. 15 5/- and numbered 66A.
 Wood-engraving, intaglio print. $3\frac{3}{4} \times 2\frac{3}{8}$ E.1193-1952

344

Child in Manger. (67) Proof, engraved by Eric Gill after a design
 by Petra Gill for a Christmas Card, 1925.
Numbered in pencil 67. *Inscribed in pencil on the mount by the artist* Madonna & child
 (wood) Petra G. inv. E.G. sc. Ed. 100 1/- and numbered 67.
 Wood-engraving. $2\frac{3}{8} \times 2\frac{1}{2}$ E.1194-1952

1925

345

Madonna and Child. (68) Proof, engraved by Eric Gill after a design by Elizabeth Gill for a Christmas Card, 1925.

*Numbered in pencil 1-73 and 68. Inscribed in pencil on the mount by the artist Madonna & child (wood) Eliz. G. inv. E.G. sc. Ed. 100*1/- *Ed. 100 but only 73 printed (numbered 1 to 73) the remaining 27 printed intaglio (see No. 68A) and numbered 68. Wood-engraving. $1 \times \frac{3}{4} 2$* E.1195-1952

Madonna and Child. (68A) Proof, engraved by Eric Gill after a design by Elizabeth Gill for a Christmas Card, 1925.

Numbered in pencil 74-100 and 68A. Inscribed in pencil on the mount by the artist Same as No.68 (wood) printed intaglio. Ed. 27 2/6 Edn. 27 prints numbered 74-100 EG Engraved by E.G. from drawing by Eliz. G. and numbered 68A. Wood-engraving, intaglio print. $1 \frac{3}{4} \times 2$ E.1196-1952

346

Boy with drawing-board. (69) Proof of a design for the title-page to The Architects' Journal (E.R.G.327), published by The Architectural Press, London, first used 6 January 1926. 1925.

Inscribed in pencil proof EG. Inscribed in pencil on the mount by the artist Device for "Contents" page of 'Architect's Journal' (wood) Ed. 15 5/- and numbered 69. Wood-engraving. $1 \frac{1}{2} \times 1 \frac{7}{8}$ E.1197-1952

347

Madonna and Child. (70) Proof. 1925.

Signed in pencil EG and inscribed proof. Inscribed in ink and pencil by the artist Engraved in Sycamore (experiment) only this one print made and on the mount Madonna & Child Sycamore (intaglio) not for sale and numbered 70. Wood-engraving, intaglio print. $1 \frac{7}{8} \times 1 \frac{1}{2}$ E.1198-1952

348

Initial letters I, B. (194) Proofs (2 on 1 sheet, and 2 stuck on) of initial letters for Pictor Ignotus, Fra Lippo Lippi, Andrea del Sarto (E.R.G.322) by Robert Browning, No.26 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925.

Inscribed in pencil with notes by the artist and on the mount with numbers and initial letters for G. C. Press (Browning, etc). Woodcuts. Various sizes E.1297-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, lists these initial letters in the year 1927.

1926

349

St. Mary Magdalen. (71) Proof of an illustration on the title-page to *Passio Domini Nostri Jesu Christi* (E.R.G.276), No.35 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926. The block was subsequently used for illustration as Plate 80 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in ink on the mount by the artist M. Magdalen with pot of ointment illustration (title page) to book of 'the Passion' (wood) Ed. 15 £1.1.0 and numbered 71. Wood-engraving. $2\frac{3}{4} \times 2\frac{3}{8}$ E.1199-1952

350

The Agony in the Garden. (72) Proof of an illustration on page 4 of *Passio Domini Nostri Jesu Christi* (E.R.G.276), No.35 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Inscribed in ink on the mount by the artist with title and illustrn. to 'Passion' Book (wood) Ed. 15 £1.1.0 and in pencil from Passion according to S. Matthew (G. C. Press) and numbered in ink 72. Wood-engraving. $6\frac{1}{2} \times 4\frac{1}{2}$ E.1200-1952

351

The Kiss of Judas. (73) Proof of an illustration on page 7 of *Passio Domini Nostri Jesu Christi* (E.R.G.276), No.35 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Inscribed in ink on the mount by the artist with title and illustrn. to 'Passion' Book (wood) Edn. 15 £1.1.0 and numbered 73. Wood-engraving. $3\frac{1}{2} \times 4\frac{3}{8}$ E.1201-1952

352

The Carrying of the Cross. (74) Proof of an illustration on page 9 of *Passio Domini Nostri Jesu Christi* (E.R.G.276), No.35 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926. The block was subsequently used for illustration as Plate 81 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in ink and pencil on the mount by the artist with title and illustrn. for 'Passion' book (wood) Ed. 15 £1.1.0 and numbered 74. Wood-engraving. $4\frac{3}{8} \times 4\frac{1}{2}$ E.1202-1952

1926

353

The Crucifixion. (75) Proof of an illustration on page 12 of *Passio Domini Nostri Jesu Christi* (E.R.G.276), No.35 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926. The block was subsequently used for illustration as Plate 8 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in ink and pencil on the mount by the artist with title and Illustn. for 'Passion' book (wood) Ed. 15 £1.1.0 and numbered 75.

Wood-engraving. $6\frac{1}{2} \times 4\frac{1}{2}$

E.1203-1952

354

The Deposition. (76) Proof of an illustration on page 15 of *Passio Domini Nostri Jesu Christi* (E.R.G.276), No.35 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926. The block was subsequently used for illustration as Plate 9 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber, Ltd., London, 1934.

Inscribed in ink and pencil on the mount by the artist with title and (Pieta) Illustrn. for 'Passion' book (wood) Edn. 15 £1.1.0 and numbered 76.

Wood-engraving. $3\frac{3}{8} \times 4\frac{3}{8}$

E.1204-1952

355, 356

Cartouche with birds; Midnight oil. (77 & 78) Proofs (2 on 1 sheet) of designs for *The Architects' Journal*, published by The Architectural Press, London, 1926.

Inscribed in ink on the mount by the artist for 'Architects Journal' (wood) not for sale and numbered 76 [deleted] & 77 & 78.

Wood-engravings. E.1205(1) $1\frac{1}{2} \times 2\frac{3}{4}$; E.1205(2) $1\frac{3}{8} \times 2\frac{1}{8}$

E.1205(1, 2)-1952

357, 358

In Memoriam Paul Cassirer 7 Januar 1926; and imprint, with a seated woman, from a design by Aristide Maillol. (79 & 80) Proof of the lettering and imprint on the title-page to a memorial booklet (E.R.G.329) by Max Liebermann and Harry, Count Kessler, published by the Cranach Press, Weimar, 1926.

E.1206(2) lettered Cranach Presse Weimar. *Inscribed in ink and pencil on the mount by the artist (for Count Kessler) (wood) not for sale and numbered 79 & 80.*

Wood-engravings. Size of sheet $5\frac{3}{8} \times 3\frac{3}{8}$

E.1206 (1, 2)-1952

359

God Sending. (81) Proof of the frontispiece to *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Inscribed in pencil on the mount by the artist with title and (copper) (P. Hymn 1.) Ed. 15. £1.1.0 and numbered 81.

Engraving. $4\frac{1}{2} \times 3\frac{1}{2}$

E.1207-1952

Note: The artist refers to this and the following 8 engravings (E.1208-1215-1952) in letters to the Rev. Desmond Chute, dated 13 December 1925 and 5 May 1926, on pp.194, 212 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

360

Earth Waiting. (82) Illustration to face page 8 of *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926. The plate was subsequently used for illustration as Plate 82 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in pencil Eric G and numbered 13/15. Inscribed in pencil on the mount by the artist with title and (P. Hymn. 2) Ed. 15 £1.1.0 and numbered 82.

Engraving. $4\frac{1}{2} \times 3\frac{1}{2}$

E.1208-1952

361

Earth Inviting. (83) Proof of an illustration to face page 10 of *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Inscribed in pencil on the mount by the artist with title and (copper) (P. Hymn, 3) Ed. 15 £1.1.0 and numbered 83.

Engraving. $4\frac{1}{2} \times 3\frac{1}{2}$

E.1209-1952

362

Dalliance. (84) Proof of an illustration to face page 15 of *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926. *Inscribed in pencil by the artist with title and (P. Hymn, 4)* Ed. 15 £1.1.0 and numbered 84.

Engraving. $4\frac{1}{2} \times 3\frac{1}{2}$

E.1210-1952

1926

363

Earth Receiving. (85) Proof of an illustration to face page 19 of *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Inscribed in pencil on the mount by the artist with title and (copper) (P. Hymn, 5)

Ed. 15 £1.1.0 and numbered 85.

Engraving. $4\frac{1}{2} \times 3\frac{1}{2}$

E.1211-1952

364

God Sending. (86) Proof of an alternative design for the frontispiece to *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Signed in pencil EG and inscribed EG's proof. Numbered 86. Inscribed in pencil on the mount by the artist (Alternative to No.81) Ed 25 and numbered 86.

Engraving. $4\frac{1}{2} \times 3\frac{1}{2}$

E.1212-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, states that this subject was printed in an edition of 15 impressions.

365

Earth Inviting. (87) Proof of an alternative design for the illustration to face page 8 of *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Signed in pencil EG and inscribed EG's proof. Numbered 87. Inscribed in pencil on the mount by the artist (alternative to No.83) Ed 25 and numbered 87.

Engraving. $5 \times 3\frac{1}{2}$

E.1213-1952

Note: Douglas Cleverdon in *Engravings by Eric Gill*, 1929, states that this subject was printed in an edition of 15 impressions.

366

Earth Wrestling. (88) Proof of an alternative design for the illustration to face page 15 of *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Signed in pencil EG and inscribed EG's proof. Numbered 88. Inscribed in pencil on the mount by the artist (alternative to No.84) Ed 25 and numbered 88.

Engraving. $5 \times 2\frac{1}{2}$

E.1214-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 15 impressions.

367

Earth Receiving. (89) Proof of an alternative design for the illustration to face page 19 of *Procreant Hymn* (E.R.G.277) by E. Powys Mathers, No.37 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Inscribed in pencil by the artist EG's proof. Numbered 89. Inscribed in pencil on the mount by the artist (Alternative to No.85) Ed. 25 and numbered 89.

Engraving. 5×3½

E.1215-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 15 impressions.

368

The Skaters. (90, 2nd state) Proof of a design from a photograph in the *Daily Mirror*, 1926. The plate was subsequently used for illustration as Plate 83 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil on the mount by the artist with title and (copper) Ed. 50 Plain £1.1.0 Coloured 1.10.0 and numbered 90.

Engraving. 4½×4½

E.1216-1952

369

The Prior of Caldey [the Very Rev. Wilfrid Upson, O.S.B.]. (91) Portrait head, left profile, 1926. The plate was subsequently used for illustration as Plate 84 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Inscribed in pencil by the artist with title and (copper) and in another hand delete smudges and numbered (91). Inscribed in pencil on the back in another hand with notes to printer.

Engraving. 10×7

E.1217-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this plate was printed in an edition of 12 impressions.

370

Rachel Rothenstein. (92) Portrait, head and shoulders, facing half left, 1926. The plate was subsequently used for illustration as Plate 85 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG and inscribed in pencil by the artist with title and (copper) 25 £1-1-0 and numbered (92).

Engraving. 10×7

E.1218-1952

1926

371

Book-plate of Mary Gill. (93) Proof. 1926. The plate was subsequently used for illustration as Plate 86 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Dated in pencil by the artist 6.1.'27. Lettered Ex Libris Mary Gill T.O.S.D. Inscribed in pencil on the mount by the artist Book plate (copper) not for sale plate 25.5.0 and numbered 93.

Engraving. $2\frac{3}{4} \times 1\frac{1}{4}$

E.1219-1952

372

David. (94) Proof of the frontispiece to *Id Quod Visum Placet* (E.R.G.11) by the artist, printed by the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, for the author, Capel-y-ffin, Abergavenny, 1926. The plate was subsequently used for illustration as Plate 87 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. After a photograph.

Inscribed in pencil on the mount by the artist David, a Slug etc. Illustn. to "Id quod visum" (copper) Ed. 15 £1.1.0 and numbered 94.

Engraving. $4\frac{1}{2} \times 2\frac{3}{4}$

E.1220-1952

373

Flying Buttresses. (95) Proof of an illustration to face page 10 of *Id Quod Visum Placet* (E.R.G.11) by the artist, printed by the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, for the author, Capel-y-ffin, Abergavenny, 1926. The plate was subsequently used for illustration as Plate 88 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil on the mount by the artist Flying Buttresses at St. Pierre's, Chartres & Bleriot's monoplane Illustn. to (Id quod visum) (copper) Ed. 15 £1.1.0 from Id quod visum placet by E.G. (pubd. by EG) and numbered 95.

Engraving. $4\frac{1}{2} \times 2\frac{3}{4}$

E.1221-1952

374

Rosary Crucifix. (96) Proof. 1926. On the same mount as No.97. Lettered in reverse S D A M. *Inscribed in ink on the mount by the artist Copper Rosary Cross & back of same (not for sale) and numbered 96 & 97.*

Engraving. $1\frac{7}{8} \times 1\frac{1}{4}$

E.1222-1952

Note: For an impression of the design on the reverse of this plate see E.1223-1952.

375

Lovers. (97) Proof. 1926. On the same mount as No.96.
Lettered in reverse S D A A. Inscribed in ink on the mount by the artist Copper Rosary Cross & back of same (not for sale) and numbered 96 & 97.
Engraving. $1\frac{1}{4} \times 1\frac{1}{4}$ E.1223-1952

Note: For an impression of the design on the obverse of this plate see E.1222-1952.

376

Crucifix. (98) Proof. 1926.
Lettered Dominus Regnavit Exsultet Terra Jesu. Inscribed in ink on the mount by the artist Christ as King crucifix (copper) Ed. unlimited - price 2/6? Coloured 5/-? and numbered 98.
Engraving. 7×5 E.1224-1952

Crucifix. (98) Proof. 1926.
Lettered Dominus Regnavit Exsultet Terra Jesu. Inscribed in ink on the mount by the artist Christ as King (copper) Ed. unlimited 2/6 Cold. 5/- (Various colourings at choice) and numbered 98.
Engraving, coloured by hand. Engraved surface $5\frac{1}{4} \times 3\frac{3}{4}$ E.1225-1952

377-379

PD. (99A-C) Proofs (3 on 1 sheet) of monograms for Messrs. Peter Davies Ltd., 1926.
Inscribed in red ink on the mount by the artist Monograms for Mr. Peter Davies (wood) not for sale and numbered 99.
Woodcuts. Various sizes E.1226(1-3)-1952

380

Eve. (100) Proof. 1926. The block was subsequently used for illustration as Plate 89 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.
Inscribed in ink on the mount by the artist with title and Ed. 50 £1.10.0 and numbered 100.
Wood-engraving, coloured by hand. $9\frac{1}{2} \times 4\frac{3}{4}$ E.1227-1952

381

St. Bernadette. (101) Proof. 1926.
Signed in reverse EG and lettered S. Bernadette Ora Pro Nobis. Inscribed in ink on the mount with title and Ed. unlimited 1/- each 10/- per doz. and in pencil Signed edition 50 £1.1.0 and numbered 101.
Wood-engraving. $4\frac{1}{4} \times 3\frac{1}{4}$ E.1228-1952

1926

382

St. Thomas's Hands. (102) Proof of a design for the title-page to *Id Quod Visum Placet* (E.R.G.11) by the artist, printed by the Golden Cockerel Press for the author, Capel-y-ffin, Abergavenny, 1926. The block was subsequently used for illustration on the title-pages to *Christianity and Art* (E.R.G.13) by the artist, printed by the Shakespeare Head Press, Stratford-upon-Avon, for Francis Walterson, Capel-y-ffin, 1928; *Art & Love* (E.R.G.14) by the artist, printed by the Golden Cockerel Press, for Douglas Cleverdon, Bristol, 1928; *Art & Prudence* (E.R.G.15) by the artist, No.61 of the publications of the Golden Cockerel Press, 1928; *The Future of Sculpture* (E.R.G.16) by the artist, printed by the Lanston Monotype Corporation Ltd., for the author, Pigotts, North Dean, near Speen, Buckinghamshire, 1928; *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929; *Art and Manufacture* (E.R.G.19) by the artist, printed by the Fanfare Press, London, for the New Handworkers' Gallery, London, 1929; *Clothing without Cloth* (E.R.G.20) by the artist, Golden Cockerel Press publication No.75, 1930; *Beauty looks after Herself* (E.R.G.24) by the artist, published by Messrs. Sheed & Ward Ltd., London and New York, 1933; *The Lord's Song* (E.R.G.26) a sermon by the artist, Golden Cockerel Press publication No.92, 1934.

Lettered Veritas. *Inscribed in pencil on the mount by the artist* Device for Title Page & Initials for "*Id quod visum placet*" (for the initials see No.194) a few proofs (5) only for sale 2/6 and numbered 102.

Wood-engraving. $1\frac{3}{4} \times 1\frac{1}{2}$

E.1229-1952

Note: For a later version of this design, No.579, see E.1619-1952.

383

Initial letters W, I, T, O, N. (102) Proofs (5 on 1 sheet) of initial letters for *Id Quod Visum Placet* (E.R.G.11) by the artist, printed by the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, for the author, Capel-y-ffin, Abergavenny, 1926.

Inscribed in pencil on the mount by the artist with numbers and Initials for "Id quod" etc.

Woodcuts. Various sizes

E.1298-1952

384

Leaves. (103) Proof of a decorative border on the cover of the autumn list (E.R.G.330) of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Inscribed in pencil by the artist Border for G.C. Press Catalogue a few proofs only for sale £1.1.0 and numbered 103.

Woodcut. $7\frac{3}{4} \times 6$

E.1230-1952

385

Girl on carpet. (104) Proof of a design for a tail-piece, 1926. The block was subsequently used for illustration on page 7 of *Uncle Dottery* (E.R.G.394), a Christmas Story by T. F. Powys, published by Douglas Cleverdon, Bristol, 1931. Printed on the same sheet as No.105.

Inscribed in pencil on the mount by the artist 104 Tail piece 105 Tail piece a few prints only for sale (6) £1.1.0 and numbered 104 & 105.

Wood-engraving. $1\frac{3}{8} \times 1\frac{7}{8}$

E.1231(1)—1952

386

Girl in leaves. (105) Proof of a design for a tail-piece, 1926. The block was subsequently used for illustration on page 21 of *Uncle Dottery* (E.R.G.394), a Christmas Story by T. F. Powys, published by Douglas Cleverdon, Bristol, 1931; on a Christmas Card by Douglas Cleverdon, 1937. Printed on the same sheet as No.104.

Inscribed in pencil on the mount by the artist 104 Tail piece 105 Tail piece a few prints only for sale (6) £1.1.0 and numbered 104 & 105.

Wood-engraving. $1\frac{1}{4} \times 2$

E.1231(2)—1952

387

Woman with balloons. (106) Proof of a design after a drawing from life, 1926. The block was subsequently used for illustration as Plate 90 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil on the mount by the artist La dame aux balles colorées book illustration 25 @ £1.1.0 and numbered 106.

Wood-engraving, coloured by hand. $4 \times 1\frac{3}{8}$

E.1232—1952

388

Woman bending. (107) Proof. 1926.

Inscribed in pencil on the mount by the artist Lady bending book illustration 25 @ £1.1.0 and numbered 107.

Wood-engraving. $2\frac{1}{2} \times 2$

E.1233—1952

1926

389

Man looking up and the initial letter O. (108) Proof of a decorative border in the prospectus of Chaucer's *Troilus and Criseyde* to be published by the Golden Cockerel Press, 1926. The block was subsequently used for illustration on page 44 of *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.109.

Inscribed in pencil on the mount by the artist with numbers and Border for G.C. Press Troilus & Cressida (No.1).

Wood-engraving. $7\frac{1}{2} \times 1$

E.1234(1)-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 10 impressions.

390

Chaucer looking down on Lovers. (109) Proof of a decorative border in the prospectus of Chaucer's *Troilus and Criseyde* to be published by the Golden Cockerel Press, 1926. Printed on the same sheet as No.108.

Inscribed in pencil on the mount by the artist with numbers and Border for G.C. Press Troilus & Cressida (No.1).

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{4}$

E.1234(2)-1952

Note: For another impression of this border, printed in red and black, see E.1235-1952.

Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 10 impressions.

391

Spray of leaves. (110) Proof of a decorative illustration on page 45 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on a proof page, with an impression, in black and red, of No.109.

Numbered in pencil by the artist 110.

Wood-engraving. $1\frac{3}{4} \times 3\frac{3}{4}$

E.1235-1952

392

[Leaf.] (110A) Design for line-filling on the half-title to Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. The block was subsequently used as line-filling on the title-page to Chaucer's *The Canterbury Tales* (E.R.G.281), Golden Cockerel Press publication No.63, 1929-1931.

[Wood-engraving. $\frac{3}{8} \times \frac{1}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by Evan R. Gill in his *Bibliography of Eric Gill*, (E.R.G.279).

393

Cockerel and Printing-Press. (111) Proof of a design for the cover of the winter list (E.R.G.331) of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1926.

Dated in red ink within the design 1926 and lettered in red ink The Golden Cockerel Press Autumn List. Inscribed in pencil by the artist Bibliograph Border for G.C. Press not for sale and numbered (111).

Wood-engraving and ink. $7\frac{1}{8} \times 4\frac{1}{2}$

E.1236-1952

394

Two Amorini. (112) Illustration on the title-page to the de luxe edition of *The Fleuron*, Number V, (E.R.G.332), edited by Stanley Morison, published by the Cambridge University Press, December 1926. The block was subsequently used for illustration on page 167 of *In a Strange Land* (E.R.G.51) by the artist, published by Messrs. Jonathan Cape Ltd., London, 1944.

Inscribed in pencil on the mount by the artist Device for Title Page (for the Fleuron) (wood) not for sale and numbered (112).

Wood-engraving, intaglio print. $1\frac{7}{8} \times 1\frac{3}{8}$

E.1237-1952

395

Ordination Card for the Rev. Desmond Chute. (113) 1926.

Lettered Videte Cuius Ministerium Vobis Traditur. Inscribed in pencil on the mount by the artist ordination card for D. C. (wood) not for sale and numbered (113).

Wood-engraving, intaglio print. $4 \times 3\frac{1}{8}$

E.1238-1952

1926

396

Divine Lovers. (114A) Proof. 1926.

Inscribed in pencil on the mount by the artist "Div. Lovers" Ed. 12 £1.1.0 See D164 & D171 & 603 (also 114 intaglio ptd) and numbered (114A).

Wood-engraving. $4\frac{1}{8} \times 3\frac{1}{8}$

E.1239-1952

Divine Lovers. (114) Proof. 1926.

Inscribed in pencil E.G.'s copy. Inscribed in pencil on the mount by the artist Div. Lovers (wood, intaglio) Ed. 25 £1.10.0 and numbered (114).

Wood-engraving, intaglio print. $4\frac{1}{8} \times 3\frac{1}{8}$

E.1240-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 11 March 1927, on p.217 of Letters of Eric Gill, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

397

Good Shepherd. (115) Proof, after a carving in relief at Highbury Chapel, Bristol; engraved for and published, in an edition of 50 impressions, by Douglas Cleverdon, Bristol, 1927. 1926. The block was subsequently used for illustration as Plate 91 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. *Lettered Et Alias Oves Habeo. Inscribed in pencil proof. Inscribed in pencil on the mount by the artist with title and not for sale by E.G. apply to D. Cleverdon and numbered (115).*

Wood-engraving. $3\frac{1}{8} \times 1\frac{3}{8}$

E.1241-1952

For No.116 see Catalogue 166

398

Unicorn. (117) Proof of a design for the Curwen Press, 1926.

Inscribed in pencil on the mount by the artist Device for Curwen Press not for sale and numbered (117).

Wood-engraving. $1\frac{1}{4} \times 1\frac{3}{4}$

E.1243-1952

399

[P. Vergilii Maronis Eclogae & Georgica Latine Et Germanice Volumen Primus: Eclogae.] Lettering for the title-page to an edition of Virgil's *Eclogues* (E.R.G.328), with a German translation, the Latin text revised by Thomas Achelis and Alfred Körte, printed by the Cranach Press, Weimar, and published by the Insel-Verlag, Leipzig, 1926.

Woodcut. $3 \times 4\frac{1}{2}$

*Note: The artist's personal file contained neither an impression nor a record sheet; an impression from this block is in the Department of P. & D., see E.882-1936. There was also an edition *The Eclogues of Virgil* (E.R.G.328), translated into English by J. H. Mason, 1927.*

400

Mrs. Beatrice Warde. (118, 1st state) Portrait head, left profile. Proof. 1926.

Signed in reverse EG. Inscribed in pencil (1st. State). Inscribed in pencil on the mount by the artist with title and numbered 118.

Wood-engraving. $8\frac{1}{2} \times 5\frac{1}{4}$

E.1244-1952

Note: Douglas Cleverdon states in Engravings by Eric Gill, 1929, that this state was printed in an edition of 25 impressions.

Mrs. Beatrice Warde. (118, 2nd state) Portrait head, left profile. Proof. 1926. The block was subsequently used for illustration as Plate 92 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Inscribed in pencil (2nd. State).

Wood-engraving. $8\frac{1}{2} \times 5\frac{1}{4}$

E.1245-1952

401

Initial letters I, T. (119) Proof of letters intended for Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. The block was subsequently used on page 18 of *Lamia*, and other *Poems* (E.R.G.334) by John Keats, Golden Cockerel Press publication No.62, 1928. Printed on the same sheet as No.120.

Numbered in pencil on the mount 119.

Woodcut. $1\frac{1}{2} \times \frac{1}{4}$

E.1246(1)-1952

402

Initial letter C. (120) Proof of a letter used in Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926.

Numbered in pencil on the mount 120.

Woodcut. $\frac{3}{4} \times \frac{1}{8}$

E.1246(2)-1952

403

Girl and Cupid. (121) Proof of a decorative border on pages 6, 27, 72, 96, 146, 172, 292 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.122.

Inscribed in pencil by the artist with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{2}$

E.1247(1)-1952

1926

404

Girl with knee raised, and Cupid. (122) Proof of a decorative border on pages 7, 147, 293 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.121.

Inscribed in pencil by the artist with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $6\frac{1}{8} \times 1\frac{1}{2}$

E.1247(2)-1952

405

Cupid with Bow on arm. (123) Decorative border on pages 8, 30, 58, 88, 148, 208, 238 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.124.

Inscribed in pencil by the artist with notes, numbers and Ed. 10 £1.1.0. and numbered 123.

Wood-engraving. $7 \times 1\frac{1}{2}$

E.1248(1)-1952

406

Girl, and Man with Sword. (124) Proof of a decorative border on pages 9, 31, 55, 83, 119, 149, 209, 294 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.123.

Inscribed in pencil by the artist with notes, numbers and Ed. 10 £1.1.0. and numbered 124.

Wood-engraving. $7 \times 1\frac{1}{2}$

E.1248(2)-1952

407

Cupid holding Bow. (125) Proof of a decorative border on pages 10, 54, 118, 164, 300 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.126.

Inscribed in pencil by the artist with notes, numbers and Ed. 10 £1.1.0 and after plugging and numbered 125.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{8}$

E.1249(1)-1952

408

Lovers. (126) Proof of a decorative border on pages 11, 107, 165, 219, 301 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. The block was subsequently used for illustration on Plate 94 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. Printed on the same sheet as No.125.

Inscribed in pencil by the artist with notes, numbers and Ed. 10 £1.1.0 and after plugging and numbered 126.

Wood-engraving. $6\frac{7}{8} \times 1\frac{3}{4}$

E.1249(2)-1952

409

Girl standing. (127) Proof of a decorative border on page 12 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No. 50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.128.

Inscribed in pencil by the artist with notes, numbers and Ed. 10 £1.1.0 E.G.'s copy and numbered 127.

Wood-engraving. $6\frac{7}{8} \times 1\frac{3}{4}$

E.1250(1)-1952

410

Man climbing to Girl. (128) Proof of a decorative border on pages 5, 13, 90, 139, 277 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.127.

Inscribed in pencil by the artist with notes, numbers and Ed. 10 £1.1.0 E.G.'s copy and numbered 128.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1250(2)-1952

411

Yahoo. (129) Proof. 1926.

Signed in reverse EG and numbered in reverse 82. Inscribed in pencil on the mount by the artist with title and fragment (copper) not for sale and numbered (129).

Engraving. $4\frac{1}{2} \times 3\frac{1}{2}$

E.1251-1952

Note: This was engraved on the reverse of the plate No.82, see E.1208-1952.

412

Woman. (130) Proof of an experiment with a multiple tool, 1926.

Inscribed in pencil on the mount by the artist Back of woman (expt. with multiple tool) Ed 7 15/- and numbered 130.

Wood-engraving. $2\frac{1}{4} \times 1\frac{3}{8}$

E.1252-1952

1926

413

Nude study. (131) Proof of an unfinished engraving of a seated woman, with pencil additions by the artist, 1926.

Inscribed in pencil (copper) unfinished and numbered 131.

Engraving and pencil. $9\frac{3}{4} \times 7$

E.1253-1952

414

St. Anthony. (132, 1st state) Proof of a book-plate for Dr. Newman Neild, 1926.

Dated in pencil 6.1.27. Inscribed in pencil on the mount by the artist S. Anthony (bookplate for N. N.) (copper) Ed. 10 £1.1.0[deleted] o.p. plate £10.10.0 This print not for sale. EG and numbered 132.

Engraving. $4\frac{3}{4} \times 3\frac{1}{2}$

E.1254-1952

415

Girl holding up Cupid. (133) Proof of a decorative border on pages 20, 34, 75, 158, 250 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.134.

Numbered in pencil by the artist 133 and inscribed on the mount with notes, numbers and Ed 10 £1.1.0 and with notes by the printers.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1255(1)-1952

416

Man with hand to head. (134) Proof of a decorative border on pages 21, 78, 193, 251, 305 of Chaucer's *Troilus and Criseyde* (E.R.G.279), published by the Golden Cockerel Press, Waltham St. Lawrence, 1927. 1926. Printed on the same sheet as No.133.

Numbered in pencil by the artist 134 and inscribed on the mount with notes, numbers and Ed 10 £1.1.0 and with notes by the printers.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1255(2)-1952

417

Two Birds. (135) Proof of a decorative border on pages 18, 39, 74, 129, 159, 220, 271, 304 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.136.

Numbered in pencil by the artist 135 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1256(1)-1952

418

Cupid looking down on Lovers. (136) Proof of a decorative border on pages 19, 76, 105, 128, 163, 221 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.135.

Numbered in pencil by the artist 136 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. 7×1½

E.1256(2)-1952

419

Girl praying, Man on Tree. (137) Proof of a decorative border on pages 14, 53, 77, 114, 166, 200, 260 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.138.

Numbered in pencil by the artist 137 and on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. 7×1½

E.1257(1)-1952

420

Man reading, Girl on Tree. (138) Proof of a decorative border on pages 15, 71, 115, 167, 201, 239, 261, 295 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.137.

Numbered in pencil by the artist 138 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. 6⅞×1¾

E.1257(2)-1952

421

Man standing behind Leaves. (139) Proof of a decorative border on pages 16, 65, 84, 140, 182, 204, 230, 266 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.140.

Numbered in pencil by the artist 139 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. 7×1½

E.1258(1)-1952

1926

422

Girl sitting on Branch. (140) Proof of a decorative border on pages 17, 66, 85, 141, 183, 205, 231, 267 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. 1926. Printed on the same sheet as No.139.

Numbered in pencil by the artist 140 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. 7 × 1½

E.1258(2)-1952

1927

423

Naked Youth. (141) Proof of a decorative border on pages 28, 56, 92, 122, 150, 280 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 10 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.142.

Numbered in pencil by the artist 141 and on the mount with notes, numbers and Ed 10 £1.1.0.

Wood-engraving. 7 × 1½

E.1259(1)-1952

424

Naked Girl looking back. (142) Proof of a decorative border on pages 29, 49, 123, 151, 192, 281 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire. 1927. The block was subsequently used for illustration to Plate 10 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.141.

Numbered in pencil by the artist 142 and inscribed on the mount with notes, numbers and Ed 10 £1.1.0.

Wood-engraving. 7 × 1½

E.1259(2)-1952

425

Man listening, and Man on Tree. (143) Decorative border on pages 22, 47, 81, 95, 121, 173, 253 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.144.

Numbered in pencil by the artist 143 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{2}$

E.1260(1)-1952

426

Man on Tree and Naked Girl below. (144) Proof of a decorative border on pages 23, 45, 225, 259 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.143.

Numbered in pencil by the artist 144 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{2}$

E.1260(2)-1952

427

Man and Girl, in four groups, on way to Church. (145) Proof of a decorative border on pages 36, 93, 152, 222 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate II of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.146.

Numbered in pencil by the artist 145 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1261(1)-1952

428

Man and Girl, in four groups, on way from Church. (146) Proof of a decorative border on pages 37, 117, 153, 223 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate II of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.145.

Numbered in pencil by the artist 146 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{2}$

E.1261(2)-1952

1927

429

Man Piping. (147, 1st state) Proof of a decorative border on pages 32, 48, 70, 94, 116, 154, 244 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.148. *Numbered in pencil by the artist 147 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.*
Wood-engraving. $7 \times 1\frac{1}{4}$ E.1262(1)-1952

Man Piping. (147, 2nd state) Proof of a decorative border on pages 48, 116, Volume I; page 86, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1927. *Numbered in pencil by the artist 147A.*
Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$ E.1263-1952

Note: In this state an additional flower and leaves have been added.

430

Woman with two Children. (148) Proof of a decorative border on pages 33, 73, 169, 245 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.147. *Numbered in pencil by the artist 148 and inscribed on the mount with notes, numbers and Ed. 10 £1.1.0.*
Wood-engraving. $7 \times 1\frac{3}{8}$ E.1262(2)-1952

431

Book-plate of Mrs. Beatrice Warde. (149) Proof. 1927. *Lettered Ex Libri Pauli Beaujon. Inscribed in pencil on the mount by the artist Bookplate (for Mrs. Beatrice Warde) not for sale Signed 12 prints (1/12 12/12) and numbered 149.*
Wood-engraving. $\frac{3}{8} \times 1\frac{3}{4}$ E.1264-1952

432

Circular Border. (150) Proof of a decorative border on page I, Book I; page 43, Book II; page 109, Book III; page 177, Book IV; page 241, Book V of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on page vii, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), Golden Cockerel Press, publication No.63 1929; on page I of *Utopia* (E.R.G.336) by Sir Thomas More, edited by A. W. Reed, publication No.65, 1929.

Inscribed in pencil by the artist T & C and numbered 150. Inscribed in pencil on the mount by the artist 1/2 Title Ed. 3 £1.1.0 and numbered 150.

Wood-engraving. $4\frac{1}{4} \times 4$

E.1265-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 10 impressions.

433

Meeting of Troilus and Criseyde. (151) Proof of an illustration on page 4 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927.

Inscribed in pencil on the mount by the artist Troilus first sees Criseyde Ed. 10 £2.2.0 and numbered 151.

Wood-engraving. $7 \times 4\frac{1}{8}$

E.1266-1952

434

Book-plate. (152) Proof. 1927.

Lettered with monogram MM and Ex Libris Mangiagalli. Inscribed in pencil on the mount by the artist Bookplate proofs not for sale (similar block £3.3.0) (see No.61) and numbered 152.

Wood-engraving. $1\frac{1}{8} \times 1\frac{1}{8}$

E.1267-1952

435

Acanthus Leaves. (153) Proof of a decorative border on pages 26, 82, 252, 288 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as Nos.154, 155, 156.

Inscribed in pencil by the artist with notes and on the mount with numbers and Ed. 10 £1.1.0 per pair.

Woodcut. $7 \times 1\frac{1}{2}$

E.1268(1)-1952

1927

436

Nine Leaves. (154) Proof of a decorative border on pages 126, 189, 249 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as Nos.153, 155, 156.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10
£1.1.0 per pair.

Woodcut. $7 \times 1\frac{1}{4}$

E.1268(2)-1952

437

Ten leaves with flower at side. (155, 1st state) Proof of a decorative border on pages 38, 57, 86, 104, 160, 199 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as Nos.153, 154, 156.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10
£1.1.0 per pair.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1268(3)-1952

Eleven leaves and a flower. (155, 2nd state) Proof of a decorative border on pages 20, 94, Volume I; pages 51, 156, 175, Volume II; pages 85, 129, 140, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1927.

Numbered in pencil by the artist 155A.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$

E.1269-1952

Note: In this state another leaf has been added.

438

Eleven leaves. (156, 1st state) Proof of a decorative border on pages 60, 218, 268 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as Nos. 153, 154, 155.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10
£1.1.0 per pair.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1268(4)-1952

Thirteen leaves. (156, 2nd state) Proof of a decorative border on pages 84, 119, Volume I; pages 25, 157, 174, Volume II; page 84, Volume III; page 6, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1927.

Numbered in pencil by the artist 156A.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$

E.1270-1952

Note: In this state two more leaves have been added.

439

Man with Raised Sword. (157) Proof of a decorative border on pages 24, 52, 188, 210, 228, 264, 298 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.158.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Wood-engraving. 7×1½

E.1271(1)-1952

440

Cupid running, Ape and Satyr in Tree. (158) Proof of a decorative border on pages 3, 25, 111, 197, 229, 265, 291 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.157.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Wood-engraving. 7×1½

E.1271(2)-1952

441

Man shading his Eyes with his Hand. (159) Proof of a decorative border on pages 64, 89, 184, 216, 246, 272, 290, 306 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.160.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Wood-engraving. 7×1½

E.1272(1)-1952

442

Girl repulsing Man. (160) Proof of a decorative border on pages 59, 79, 91, 185, 217, 247, 273, 299 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.159.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Wood-engraving. 7×1½

E.1272(2)-1952

1927

443

Chaucer and Cupid. (161) Proof of a decorative border on pages 2, 106, 176, 234 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 95 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. Printed on the same sheet as No.162.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10
£1.1.0.

Wood-engraving. $6\frac{7}{8} \times 1\frac{1}{4}$

E.1273(1)-1952

444

Chaucer writing. (162) Proof of a decorative border on page 179 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 95 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. Printed on the same sheet as No.161.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10
£1.1.0.

Wood-engraving. $7 \times 1\frac{3}{4}$

E.1273(2)-1952

Note: Two variants of this design were used to illustrate pp.243 and 310.

445

Naked Girl holding Branch. (163) Proof of a decorative border on pages 40, 206, 248 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 12 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.164.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10
£1.1.0.

Woodcut. $7 \times 1\frac{1}{4}$

E.1274(1)-1952

446

Cupid, Bow on Tree. (164) Proof of a decorative border on pages 41, 50, 135, 207 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 12 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.163.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Woodcut. $6\frac{3}{4} \times 1\frac{1}{2}$

E.1274(2)-1952

447

Man trying Sword. (165) Proof of a decorative border on pages 80, 170, 196, 262 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.166.

Inscribed in pencil on the mount by the artist Ed. 10 £1.1.0. and with numbers.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1275(1)-1952

448

Lovers facing left. (166) Proof of a decorative border on pages 69, 127, 171, 211, 263, 307 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 94 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. Printed on the same sheet as No.165.

Inscribed in pencil on the mount by the artist Ed. 10 £1.1.0 and with numbers.

Wood-engraving. $7 \times 1\frac{1}{8}$

E.1275(2)-1952

449

Man throwing Spear. (167) Proof of a decorative border on pages 68, 180, 232, 278, 296 of Chaucer's *Troilus and Criseyde* (E.R.G.279). No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 13 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.168.

Inscribed in pencil on the mount by the artist with note, numbers and Ed. 10 £1.1.0.

Wood-engraving. $6\frac{3}{4} \times 1\frac{1}{4}$

E.1276(1)-1952

1927

450

Two men with Spears. (168) Proof of a decorative border on pages 51, 67, 97, 181, 233, 279, 297 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 13 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.167.

Inscribed in pencil on the mount by the artist with note, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1276(2)-1952

451

Harpy facing right. (169) Proof of a decorative border on pages 62, 142, 194, 274 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.170.

Inscribed in pencil by the artist with note and on the mount with note, numbers and Ed. 10 £1.1.0.

Woodcut. $7 \times 1\frac{1}{4}$

E.1277(1)-1952

452

Harpy facing left. (170) Proof of a decorative border on pages 63, 143, 195, 275 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.169.

Inscribed in pencil by the artist with note and on the mount with note, numbers and Ed. 10 £1.1.0.

Woodcut. $7 \times 1\frac{1}{2}$

E.1277(2)-1952

453

Venus Instructrix Artis Amoris. (171) Proof of a decorative border on pages 110 and 212 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 14 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.172.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Woodcut. $7 \times 1\frac{1}{2}$

E.1278(1)-1952

454

Lovers in Tree. (172) Proof of a decorative border on pages 61, 87, 213 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 14 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.171.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Woodcut. $7 \times 1\frac{1}{2}$

E.1278(2)-1952

455

Criseyde visits Troilus. (173) Proof of an illustration on page 46 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927.

Inscribed in pencil on the mount by the artist Criseyde visits Troilus ill. Ed. 10 £2.2.0 and numbered 173.

Wood-engraving. $7 \times 4\frac{1}{2}$

E.1279-1952

456

Girl turning into Tree, facing left. (174) Proof of a decorative border on pages 98, 130, 190, 254, 287 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.175.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Wood-engraving. $6\frac{3}{8} \times 1\frac{1}{2}$

E.1280(1)-1952

457

Girl turning into Tree, facing right. (175) Proof of a decorative border on pages 99, 131, 155, 191, 255, 286 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.174.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{2}$

E.1280(2)-1952

1927

458

Faun piping. (176, 1st state) Proof of a decorative border on pages 102, 134, 168, 214, 282 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.177. *Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10* £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1281(1)-1952

Faun piping. (176, 2nd state) Proof of a decorative border on pages 28, 50, 112, Volume I; page 138, Volume II; pages 94, 184, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1927. The block was subsequently used for illustration on Plate 15 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 176A.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$

E.1282-1952

Note: In this state two flowers have been added.

459

Naked girl with back turned, and spray. (177, 1st state) Proof of a decorative border on pages 125, 161, 215, 283 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.176.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{3}{4}$

E.1281(2)-1952

Naked girl with back turned. (177, 2nd state) Proof of a decorative border on pages 29, 51, 113, Volume I; page 139, Volume II; page 95, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1927. The block was subsequently used for illustration on Plate 15 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 177A.

Wood-engraving. $7\frac{3}{8} \times 1\frac{3}{4}$

E.1283-1952

Note: In this state an extra leaf has been added.

460

Naked girl facing right. (178) Proof of a decorative border on pages 103, 124, 136, 156, 202, 284 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.179.

Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1284(1)-1952

461

Naked girl facing left. (179) Proof of a decorative border on pages 137, 157, 203, 235, 285 of Chaucer's *Troilus and Criseyde* (E.G.R.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.178. *Inscribed in pencil by the artist with note and on the mount with numbers and Ed. 10* £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1284(2)-1952

462

Virgin and Child on Tree. (180) Proof of a decorative border on pages 174, 236, 308 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.181. *Inscribed in pencil by the artist with note, and on the mount with note and numbers and Ed. 10* £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1285(1)-1952

463

Our Lord on Tree. (181) Proof of a decorative border on page 309 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration as Plate 96 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929. Printed on the same sheet as No.180.

Inscribed in pencil by the artist with note, and on the mount with note, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1285(2)-1952

1927

464

Prickly Leaves. (182) Proof of a decorative border on pages 113, 138, 175, 237, 276 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.183. *Inscribed in pencil by the artist with note, and on the mount with note, numbers and Ed. 10* £1.1.0.

Woodcut. $7 \times 1\frac{1}{4}$

E.1286(1)-1952

465

Leaves with Flower at top. (183) Proof of a decorative border on pages 224, 258, 289 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.182. *Inscribed in pencil by the artist with note, and on the mount with note, numbers and Ed. 10* £1.1.0.

Woodcut. $7 \times 1\frac{1}{4}$

E.1286(2)-1952

466

Girl in Skirt facing right. (184) Proof of a decorative border on pages 120, 132, 186, 226, 256, 302 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 16 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.185.

Inscribed in pencil on the mount by the artist with note, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1287(1)-1952

467

Girl in Skirt, full-face. (185) Proof of a decorative border on pages 133, 187, 227, 257, 303 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 16 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.184.

Inscribed in pencil on the mount by the artist with note, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1287(2)-1952

468

Branch with fourteen leaves. (186, 1st state) Proof of a decorative border on pages 35, 100, 144, 162, 198, 270 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.187.

Inscribed in pencil on the mount by the artist with note, numbers and Ed. 10 £1.1.0.
Wood-engraving. $7 \times 1\frac{1}{2}$ E.1288(1)-1952

Branch with fifteen leaves. (186, 2nd state) Proof of a decorative border on pages 13, 136, 146, Volume I; pages 10, 170, Volume II; pages 21, 98, Volume III; page 102, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1927.

Numbered in pencil by the artist 186A.

Wood-engraving. $7\frac{3}{4} \times 1\frac{1}{2}$

E.1289-1952

Note: In this state another leaf has been added.

469

Girl lying at bottom of branch, Child above. (187, 1st state) Proof of a decorative border on pages 101, 145, 269 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. Printed on the same sheet as No.186.

Inscribed in pencil on the mount by the artist with note, numbers and Ed. 10 £1.1.0.
Wood-engraving. $7 \times 1\frac{3}{4}$ E.1288(2)-1952

Girl lying at bottom of branch, Child above. (187, 2nd state) Proof of a decorative border on pages 49, 137, Volume I; pages 11, 171, Volume II; page 3, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1927.

Numbered in pencil by the artist 187A.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{4}$

E.1290-1952

Note: In this state another leaf has been added.

470

Approaching Dawn. (188) Proof of an illustration on page 112 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927.

Inscribed in pencil on the mount by the artist Pandarus warns T. & C. of the approaching dawn Ed. 10 £2.10.0 and numbered 188.

Wood-engraving. $7 \times 4\frac{1}{2}$

E.1291-1952

1927

471

Man with Sword, kneeling. (189) Proof of a tail-piece on pages 111 and 239 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927.

Inscribed in pencil by the artist T & C. and on the mount T. & C. Tailpiece p.111. Ed. 10 £1.1.0 and numbered 189.

Wood-engraving. $1\frac{3}{4} \times 2\frac{3}{4}$

E.1292-1952

472

The Parting. (190) Proof of an illustration on page 178 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927.

Inscribed in pencil on the mount by the artist The Parting of Troilus & Criseyde Ed. 10 £2.2.0 and numbered 190.

Wood-engraving. $7 \times 4\frac{3}{8}$

E.1293-1952

473

The Death of Troilus. (191) Proof of an illustration on page 242 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927.

Inscribed in pencil on the mount by the artist Troilus, his death & visions Ed. 10 £2.2.0 and numbered 191.

Wood-engraving. $7\frac{1}{2} \times 4\frac{3}{8}$

E.1294-1952

474

Troilus and Criseyde by Geoffrey Chaucer. (192) Proof of the title-page to Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration as Plate 97 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered with title. Inscribed in pencil on the mount by the artist Title page Ed. 10 £2.2.0 and numbered 192.

Wood-engraving. $7\frac{1}{4} \times 4\frac{1}{2}$

E.1295-1952

475

Lovers. (193) Proof of tail-piece on page 176 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration as Plate 17 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist T. & C. tailpiece for Book III Ed. 10 £1.1.0 and numbered 193.

Wood-engraving. $3\frac{3}{4} \times 1\frac{1}{2}$

E.1296-1952

476

Initial letters G, A, W, B. (194) Proof of initial letters for *Art & Love* (E.R.G.14) by the artist, printed by the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, for Douglas Cleverdon, Bristol, 1928. 1927.

Inscribed in pencil on the mount by the artist with numbers and Initial for "Art & Love" etc. and numbered 194.

Woodcuts. Various sizes

E.1299-1952

477

Initial letters T, S, A, P, O, N, B, M, W, L. (194) Proofs (12 on 1 sheet) for initial letters for Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927.

Inscribed in pencil on the mount by the artist Initials for T & C. and numbered 194 etc. contd.

Woodcuts. Various sizes

E.1300-1952

For No.194 see also Catalogue 348

478

Bambino. (195) Proof of a design for the cover-title to *Gloria in Profundis* (E.R.G.278) by G. K. Chesterton, published by Messrs. Faber & Gwyer Ltd., London, 1927.

Inscribed in pencil on the mount by the artist with title and for 'Gloria In profundis' poem by G. K. C. pubd. by Faber & Gwyer. Ed. 12 £1.1.0 and numbered 195.

Wood-engraving. $2\frac{3}{4} \times 1\frac{1}{2}$

E.1301-1952

1927

479

Nativity. (196, 1st state) Proof of an illustration on page 1 of *Gloria in Profundis* (E.R.G.278) by G. K. Chesterton, published by Messrs. Faber & Gwyer Ltd., London, 1927.

Lettered Gloria In Profundis. *Inscribed in pencil on the mount by the artist 'Gloria in profundis'* Ed. 2 £1.10.0 and numbered 196 First State.

Wood-engraving. $4\frac{1}{8} \times 3\frac{1}{8}$

E.1302-1952

Nativity. (196, 2nd state) Proof of an illustration on page 1 of *Gloria in Profundis* (E.R.G.278) by G. K. Chesterton, published by Messrs. Faber & Gwyer Ltd., London, 1927.

Lettered Gloria In Profundis. *Inscribed in pencil on the mount by the artist* Ed. 25 £1.1.0 and numbered 196 2nd State.

Wood-engraving. $4\frac{1}{8} \times 3\frac{1}{8}$

E.1303-1952

Nativity. (196, 3rd state) Proof of an illustration on page 1 of *Gloria in Profundis* (E.R.G.278) by G. K. Chesterton, published by Messrs. Faber & Gwyer Ltd., London, 1927.

Lettered Gloria In Profundis. *Inscribed in pencil on the mount by the artist* Ed. 25 £1.1.0 and numbered 196 3rd State.

Wood-engraving. $4\frac{1}{8} \times 3\frac{1}{8}$

E.1304-1952

480

Adam and Eve in Heaven, or the Public-House in Paradise. (197) Proof of an illustration to face page 1 of *Art & Love* (E.R.G.14) by the artist, printed by the Golden Cockerel Press, for Douglas Cleverdon, Bristol, 1928. 1927. The block was subsequently used for illustration as Plate 98 of *Engravings* by Eric Gill (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. *Inscribed in pencil on the mount by the artist with title and Art & Love 1* (copper) Ed. 15 Set of 6 £6.6.0 and numbered 197.

Engraving. $4\frac{1}{2} \times 2\frac{3}{4}$

E.1305-1952

481

The Artist: Man's peculiar and appropriate activity. (198) Proof of an illustration to face page 5 of *Art & Love* (E.R.G.14) by the artist, printed by the Golden Cockerel Press, for Douglas Cleverdon, Bristol, 1928. 1927.

Signed in reverse EG. *Inscribed in pencil on the mount by the artist with title and Art & Love 2* Ed. 15 Set of 6 £6.6.0 and numbered 198.

Engraving. $4\frac{1}{2} \times 2\frac{3}{4}$

E.1306-1952

482

With ritual chant. (199) Proof of an illustration, after an Indian drawing, to face page 12 of *Art & Love* (E.R.G.14) by the artist, printed by the Golden Cockerel Press, for Douglas Cleverdon, Bristol, 1928. 1927.

Signed in reverse EG. Inscribed in pencil on the mount by the artist with title and (after an Indian drawing) Art & Love, 3 Ed. 15 Set of 6 £6.6.0 and numbered 199.
Engraving. $4\frac{1}{2} \times 2\frac{3}{4}$ E.1307-1952

483

Clothes: For dignity and adornment. (200) Proof of an illustration to face page 16 of *Art & Love* (E.R.G.14) by the artist, printed by the Golden Cockerel Press, for Douglas Cleverdon, Bristol, 1928. 1927. The block was subsequently used for illustration as Plate 99 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed in reverse EG. Inscribed in pencil on the mount by the artist "Clothes are for dignity and adornment" Art & Love, 4 (copper) Ed. 15 set of 6 £6.6.0 from Art & Love by EG (Douglas Cleverdon) and numbered 200.
Engraving. $4\frac{1}{2} \times 2\frac{3}{4}$ E.1308-1952

484

A Symbol of Divine Love. (201) Proof of an illustration to face page 23 of *Art & Love* (E.R.G.14) by the artist, printed by the Golden Cockerel Press, for Douglas Cleverdon, Bristol, 1928. 1927.

Signed in reverse EG. Inscribed in pencil on the mount by the artist with title and Art & Love, 5 (copper) Ed. 15 set of 6 £6.6.0 and numbered 201.
Engraving. $4\frac{1}{2} \times 2\frac{3}{4}$ E.1309-1952

485

Bread of these stones. (202) Proof of an illustration to face page 26 of *Art & Love* (E.R.G.14) by the artist, printed by the Golden Cockerel Press, for Douglas Cleverdon, Bristol, 1928. 1927.

Signed in reverse EG. Inscribed in pencil on the mount by the artist with title and Art & Love, 6 Ed. 15 set of 6 £6.6.0 and numbered 202.
Engraving. $4\frac{1}{2} \times 2\frac{3}{4}$ E.1310-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 8 October 1928, on p.238 of Letters of Eric Gill, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

1927

486

Visiting card of the artist. (203) Proof. 1927.

Lettered Eric Gill Capel-y-ffin Abergavenny London c/o Goupil Gallery.

Inscribed in pencil on the mount by the artist (copper) and numbered 203.

Engraving. $2\frac{1}{4} \times 3\frac{1}{2}$

E.1311-1952

487

Child with letter T as Crucifix. (204) Proof of the tail-piece on page 310 of Chaucer's *Troilus and Criseyde* (E.R.G.279), No.50 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1927. The block was subsequently used for illustration on Plate 18 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist wood Initial for last verse of *Troilus & Criseyde* Ed. 10 £1.1.0 and numbered 204.

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{2}$

E.1312-1952

488

The Eclogues and Georgics of Vergil Volume I; The Eclogues of Vergil; Anglice. (205) Proofs (3 on 2 sheets) of lettering for the title-page and others to *The Eclogues of Virgil* (E.R.G.328) with an English translation by J. H. Mason, published by the Cranach Press, Weimar, 1927.

Inscribed in pencil on the mount by the artist Wood Titles for Maillol-Kessler Vergil) not for sale and numbered 205.

Woodcuts. Various sizes

E.1313, 1314-1952

489

The Good Shepherd. (206) Proof of a design for an Ordination Card for the Rev. Desmond Chute. 1927. The block was subsequently used for illustration as Plate 100 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil on the mount by the artist wood (ordination card for D. C.) Ed. 15 £1.1.0 and numbered 206.

Wood-engraving. $3\frac{3}{8} \times 1\frac{1}{8}$

E.1315-1952

Note: For an impression from this block used for a book-plate of the Rev. Desmond Chute in the Department of P. & D., see E.688-1935.

The artist refers to this ordination card in a letter to the Rev. Desmond Chute, dated 10 June 1927, on p.223 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

490

Chalice and Host. (207) Proof of an Ordination Card for the Rev. Desmond Chute. 1927. The block was subsequently used for illustration as Plate 101 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Lettered Manducaverunt Et Saturati Sunt Nimis: Non Sunt Fraudati A Desiderio Suo. Inscribed in pencil on the mount by the artist Wood ordination card for D. C. Edn. unlimited and numbered 207.

Wood-engraving. $2\frac{3}{4} \times 1\frac{3}{4}$

E.1316-1952

491

Heart and Thorns. (208) Proof of a book-plate for M. M. George, 1927.

Lettered Ex Libris M M George. Inscribed in pencil on the mount by the artist Bookplate (wood) not for sale and numbered 208.

Wood-engraving. $1\frac{3}{8} \times 1\frac{3}{8}$

E.1317-1952

492

Girl with Three Scallops. (209) Proof of a book-plate for Kate Fletcher, 1927. The block was subsequently used for illustration as Plate 102 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Signed EG. Lettered Ex Libris Kate Fletcher. Inscribed in pencil on the mount by the artist Bookplate (copper) not for sale and numbered 209.

Engraving. $3\frac{1}{2} \times 2\frac{1}{4}$

E.1318-1952

493

The Flight. (210) Proof of an illustration on the title-page to *The Song of the Soul* (E.R.G.280) by Saint John-of-the-Cross, translated by the Rev. John O'Connor, printed by the Chiswick Press, London, for Francis Walterston, Capel-y-ffin, Abergavenny, 1927.

Inscribed in pencil on the mount by the artist Song of the Soul (1) Ed. 10 £1.1.0 and numbered 210.

Wood-engraving. $3\frac{3}{4} \times 3\frac{3}{4}$

E.1319-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 15 impressions.

1927

494

No Wild Beast shall dismay me. (211) Proof of an illustration on page 7 of *The Song of the Soul* (E.R.G.280) by Saint John-of-the-Cross, translated by the Rev. John O'Connor, printed by the Chiswick Press, London, for Francis Walterston, Capel-y-ffin, Abergavenny, 1927.

Inscribed in pencil on the mount by the artist Song of the Soul (2) Ed. 10 £1.1.0 and numbered 211.

Wood-engraving. $3\frac{1}{8} \times 4\frac{1}{4}$

E.1320-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 15 impressions.

495

Our Bed is all of Flowers. (212) Proof of an illustration on page 14 of *The Song of the Soul* (E.R.G.280) by Saint John-of-the-Cross, translated by the Rev. John O'Connor, printed by the Chiswick Press, London, for Francis Walterston, Capel-y-ffin, Abergavenny, 1927.

Inscribed in pencil on the mount by the artist Song of the Soul (3) Ed. 10 £1.1.0 and numbered 212.

Wood-engraving. $3\frac{1}{2} \times 4\frac{3}{8}$

E.1321-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 15 impressions.

496

The Soul and the Bridegroom. (213) Proof of an illustration on page 21 of *The Song of the Soul* (E.R.G.280) by Saint John-of-the-Cross, translated by the Rev. John O'Connor, printed by the Chiswick Press, London, for Francis Walterston, Capel-y-ffin, Abergavenny, 1927. The block was subsequently used for illustration as Plate 103 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929.

Inscribed in pencil on the mount by the artist Song of the Soul (4) Ed. 10 £1.1.0 and numbered 213.

Wood-engraving. $3\frac{1}{8} \times 2\frac{1}{4}$

E.1322-1952

Note: Douglas Cleverdon states in *Engravings by Eric Gill*, 1929, that this subject was printed in an edition of 15 impressions.

497

Self-portrait. (214, 1st state) Right profile. Proof. 1927.

Inscribed in pencil on the mount by the artist Self pt. "1st State" Ed. 10. o.p. and numbered 214.

Wood-engraving. $7\frac{1}{8} \times 5\frac{1}{8}$

E.1323-1952

497 continued

Self-portrait. (214, final state) Right profile. Proof. 1927. The block was subsequently used as the frontispiece to *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, published by Douglas Cleverdon, Bristol, 1929; as the frontispiece to the American edition of *Social Justice & The Stations of the Cross* (E.R.G.40), by the artist, published by the Sower Press, Union City, New Jersey, 1944.

Inscribed in pencil by the artist 4th & last state Ed. 10, o.p.

Wood-engraving. $7 \times 4\frac{1}{2}$

E.1324-1952

Note: The preliminary drawing, dated 22 December 1927, for this portrait is reproduced as Pl.37 of *Eric Gill* by Joseph Thorp, published by Messrs. Jonathan Cape Ltd., 1929.

The artist refers to the portrait in a letter to the Rev. Desmond Chute, dated 10 June 1928, on p.232 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

1928

498

King Solomon. (215) Proof of a decorative border on pages 16, 60, 88, Volume I; pages 32, 146, Volume II; page 46, Volume III; pages 2, 88, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.216.

Inscribed in pencil on the mount by the artist with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{4}$

E.1325(1)-1952

499

The Wife of Bath. (216) Proof of a decorative border on pages 17, 61, 89, 135, Volume I; page 147, Volume II; page 47, Volume III; page 35, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.215.

Inscribed in pencil on the mount by the artist with notes, numbers and Ed. 10 £1.1.0.

Wood-engraving. $6\frac{3}{4} \times 1\frac{1}{4}$

E.1325(2)-1952

1928

500

Initial letters A, B, C, D, E, F, G, L. (217) Proofs (10 on 1 sheet) of initial letters for the Cranach Press, Weimar, 1928.

Inscribed in pencil on the mount by the artist for Count Kessler (Initials for Cranach-presse) not for sale also other letters (see file) and numbered 217.

Wood-engravings. Various sizes

E.1326-1952

501

Angel holding a book. (218) Proof of a book-plate for Elizabeth Foster and Arthur Graham Carey, 1928.

Lettered Ex Libris Elizabeth Foster Arthur Graham Carey. Inscribed in pencil on the mount by the artist not for sale and numbered 218.

Wood-engraving. $3\frac{3}{8} \times 2\frac{1}{4}$

E.1327-1952

502

Lion. (219, early state) Proof of a book-plate for Philip Hofer, 1928. The block was subsequently used for illustration as Plate 19 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Lettered From The Books Of Philip Hofer. Inscribed in pencil on the mount by the artist not for sale and numbered 219.

Wood-engraving. $2\frac{3}{8} \times 3\frac{1}{2}$

E.1328-1952

503

JPT. (219A) Proof of a book-plate for Joseph P. Thorp, 1928.

Inscribed in pencil by the artist Engraved 13.5.28 to show Thorp "how it is done". (3 prints taken by EG) and on the mount "Bookplate" for Joseph Thorp not for sale and numbered 219A.

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{2}$

E.1329-1952

504

Hand and book. (220) Proof of a book-plate for the artist, 1928.

Lettered Ex Libris Eric Gill T.O.S.D and on the book Liber Est Causa Sui. Inscribed in pencil on the mount by the artist Not for sale and numbered 220.

Wood-engraving. $2\frac{3}{4} \times 1\frac{1}{2}$

E.1330-1952

505

The Bird in the Bush. (221) Proof of an illustration to face page 1 of *Art & Prudence* (E.R.G.15) by the artist, No.61 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1928. Signed in reverse EG. Inscribed in pencil on the mount by the artist 2nd. plate for "Art & Prudence" (G.C.P.) 10, £1.10.0 and numbered 221. Engraving. $4\frac{3}{8} \times 3$ E.1331-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 10 June 1928, on p.232 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

506

Crucifix. (222) Proof of an illustration to face page 8 of *Art & Prudence* (E.R.G.15) by the artist, No.61 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1928. Signed in reverse EG. Inscribed in pencil on the mount by the artist 1st. Plate for "Art & Prudence" (G.C.P.) 10, £1.10.0 and numbered 222. Engraving. $4\frac{3}{8} \times 3$ E.1332-1952

Note: The artist refers to this engraving in a letter to the Rev. Desmond Chute, dated 10 June 1928, on p.232 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

507

Girl and bird. (223) Proof of a decorative border on pages 7, 37, 59, 87, 105, 145, Volume I; pages 136, 162, Volume II; page 64, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.224. Numbered in pencil by the artist 223 and inscribed on the mount with notes and Ed. 10 £1.1.0. Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{8}$ E.1333(1)-1952

508

Two jesters. (224) Proof of a decorative border on pages 5, 36, 64, 93, 139, Volume I; page 163, Volume II; pages 28, 65, 86, 103, Volume III; pages 51, 87, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.223. Numbered in pencil by the artist 224 and inscribed on the mount with notes and Ed. 10 £1.1.0. Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{8}$ E.1333(2)-1952

1928

509

Spray of seven leaves and flower bud. (225) Proof of a decorative border on pages 6, 58, 92, Volume I; pages 33, 58, 149, Volume II; page 119, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. The block was subsequently used for illustration on Plate 20 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.226.

Numbered in pencil by the artist 225 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1334(1)-1952

510

Woman climbing floreated phallus. (226) Proof of a decorative border on page 111, Volume I; page 59, Volume II; pages 61, 122, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. The block was subsequently used for illustration on Plate 20 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.225.

Numbered in pencil by the artist 226 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1334(2)-1952

511

Woman and ape. (227) Proof of a decorative border on pages 23, 32, 78, 98, Volume I; pages 31, 64, 160, 190, Volume II; pages 88, 131, 170, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. The block was subsequently used for illustration on Plate 21 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.228.

Numbered in pencil by the artist 227 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$

E.1335(1)-1952

512

Naked men fighting. (228) Proof of a decorative border on pages 33, 57, 83, 99, Volume I; pages 75, 143, 161, Volume II; pages 31, 89, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. The block was subsequently used for illustration on Plate 21 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.227.

Numbered in pencil by the artist 228 and inscribed on the mount with notes and Ed. 10

£1.1.0.
Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{4}$

E.1335(2)-1952

513

Man climbing. (229) Proof of a decorative border on pages 42, 56, 74, 114, 130, 152, Volume I; pages 30, 153, Volume II; pages 30, 110, 190, Volume III; page 104, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.230.

Numbered in pencil by the artist 229 and inscribed on the mount with notes and Ed. 10

£1.1.0.
Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{4}$

E.1336(1)-1952

514

Man dead. (230) Proof of a decorative border on pages 75, 115, 131, Volume I; page 152, Volume II; page 176, Volume III; page 60, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.229.

Numbered in pencil by the artist 230 and inscribed on the mount with notes and Ed. 10

£1.1.0.
Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{4}$

E.1336(2)-1952

515

Man dead drunk. (231) Proof of a decorative border on pages 22, 82, 108, 124, Volume I; pages 74, 144, Volume II; page 16, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.232.

Numbered in pencil by the artist 231 and inscribed on the mount with notes and Ed. 10

£1.1.0.
Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{4}$

E.1337(1)-1952

1928

516

Man and girl drinking. (232) Proof of a decorative border on pages 43, 79, 109, 125, Volume I; page 145, Volume II; pages 17, 59, 177, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.231.

Numbered in pencil by the artist 232 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{3}{4} \times 1\frac{1}{2}$

E.1337(2)-1952

517

Tree woman (leaves for hands). (233) Proof of a decorative border on pages 34, 66, 100, 140, Volume I; pages 6, 176, Volume II; pages 82, 144, Volume III; page 48, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.234.

Numbered in pencil by the artist 233 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1338(1)-1952

518

Spray of fifteen leaves. (234) Proof of a decorative border on pages 35, 88, Volume I; page 169, Volume II; page 83, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.233.

Numbered in pencil by the artist 234 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1338(2)-1952

519

St. Thomas of Canterbury. (235) Proof of a decorative border on pages 24, 76, 104, 134, Volume I; page 80, Volume III; page 70, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. The block was subsequently used for illustration on Plate 22 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.236.

Numbered in pencil by the artist 235 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1339(1)-1952

520

Crucifix on tree. (236) Proof of a decorative border on pages 25, 47, 97, Volume I, pages 19, 63, 159, Volume II; pages 13, 87, Volume III; page 53, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. The block was subsequently used for illustration on Plate 22 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.235.

Numbered in pencil by the artist 236 and inscribed on the mount with notes and Ed. 10 £1.1.0.

Wood-engraving. $7\frac{3}{4} \times 1\frac{3}{4}$

E.1339(2)-1952

521

Spray of eight leaves. (237) Proof of a decorative border on pages 12, 72, 144, Volume I; page 57, Volume II; pages 54, 138, 196, Volume III; page 22, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.238.

Numbered in pencil by the artist 237 and inscribed on the mount with notes and Ed. 10 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1340(1)-1952

522

Naughty boy climbing. (238) Proof of a decorative border on pages 45, 73, 127, 151, Volume I; page 53, Volume II; pages 29, 55, 115, 149, Volume III; pages 31, 93, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.237.

Numbered in pencil by the artist 238 and inscribed on the mount with notes and Ed. 10 £1.1.0.

Wood-engraving. $7\frac{3}{4} \times 1\frac{3}{4}$

E.1340(2)-1952

1928

523

Woman beseeching. (239) Proof of a decorative border on pages 14, 44, 90, 120, 142, Volume I; pages 34, 56, 158, Volume II; pages 114, 148, 192, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. The block was subsequently used for illustration on Plate 23 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.240.

Numbered in pencil by the artist 239 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1341(1)-1952

524

Man in love. (240) Proof of a decorative border on pages 15, 46, 91, 121, 143, Volume I; pages 2, 35, 52, Volume II; page 136, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. The block was subsequently used for illustration on Plate 23 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.239.

Numbered in pencil by the artist 240 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{8}$

E.1341(2)-1952

25

Child pointing. (241) Proof of a decorative border on pages 10, 53, 80, 106, Volume I; pages 8, 40, 164, Volume II; pages 14, 60, 104, 198, Volume III; page 18, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.242.

Numbered in pencil by the artist 241 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1342(1)-1952

526

Chaucer writing at foot of spray. (242) Proof of a decorative border on pages 11, 52, 81, Volume I; pages 9, 41, 165, Volume II; pages 15, 61, 105, Volume III; page 19, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.241.

Numbered in pencil by the artist 242 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1342(2)-1952

527

Clergyman shocked. (243) Proof of a decorative border on pages 19, 86, 118, 141, Volume I; pages 24, 50, 137, 148, 189, Volume II; page 90, Volume III; page 103, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.244.

Numbered in pencil by the artist 243 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1343(1)-1952

528

Smith with poker. (244) Proof of a decorative border on pages 21, 129, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. Printed on the same sheet as No.243.

Numbered in pencil by the artist 244 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1343(2)-1952

529

Man waving eight-leaved spray. (245) Proof of a decorative border on pages 26, 54, 70, 122, Volume I; pages 16, 76, 142, 184, Volume II; pages 18, 162, Volume III; pages 16, 106, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. The block was subsequently used for illustration on Plate 24 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.246.

Numbered in pencil by the artist 245 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1344(1)-1952

1928

530

Man waving ten-leaved spray. (246) Proof of a decorative border on pages 27, 55, 71, 123, Volume I; pages 17, 65, 77, 185, Volume II; pages 19, 163, Volume III; pages 17, 107, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. The block was subsequently used for illustration on Plate 24 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.245.

Numbered in pencil by the artist 246 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{4}$

E.1344(2)-1952

531

Youth blowing kiss. (247) Proof of a decorative border on pages 38, 68, 110, 138, 150, Volume I; pages 20, 38, 72, 188, Volume II; pages 132, 150, Volume III; pages 50, 82, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as No.248.

Numbered in pencil by the artist 247 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$

E.1345(1)-1952

532

Girl all agog. (248) Proof of a decorative border on pages 39, 69, 103, 147, Volume I; pages 21, 39, 73, Volume II; page 151, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.247.

Numbered in pencil by the artist 248 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{4}$

E.1345(2)-1952

533

Nun blowing kiss. (249) Proof of a decorative border on pages 8, 40, 102, 126, Volume I; page 168, Volume II; page 126, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.250.

Numbered in pencil by the artist 249 and inscribed on the mount with notes and Ed. 10
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1346(1)-1952

534

Cherub on branch. (250) Proof of a decorative border on pages 9, 41, 63, 95, Volume I; page 169, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.249.

Numbered in pencil by the artist 250 and inscribed on the mount with notes and Ed 10 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{4}$

E.1346(2)-1952

535

Initial letter H, and Venus and Cupid with the Golden Cockerel. (251) Proof of illustration on page I, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. The block was subsequently used for illustration as Plate 25 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.252.

Inscribed in pencil by the artist (title page) and numbered 251. Inscribed in pencil on the mount with notes and Ed. 10 £1.1.0.

Wood-engraving. $6\frac{1}{2} \times 5\frac{1}{2}$

E.1347(1)-1952

536

Two leaves. (252) Proof of design used for line-filling on page I, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. Printed on the same sheet as No.251.

Numbered in pencil by the artist 252 and inscribed on the mount with notes etc.

Wood-engraving. $\frac{3}{4} \times \frac{7}{8}$

E.1347(2)-1952

537

The Martyrdom of St. Thomas of Canterbury, Initial letter W and a nude boy. (253A & B) Proof of illustration on the opening page of the Prologue, page 2, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928.

Inscribed in pencil by the artist (for the Prologue) and numbered 253 and in red ink 253A 253B. Inscribed in pencil on the mount with notes and Ed 10 £1.1.0.

Wood-engraving. $7\frac{3}{4} \times 5\frac{1}{2}$

E.1348-1952

1928

538

Spray of twelve triple-lobed leaves. (254) Proof of a decorative border on pages 3, 77, Volume I; page 195, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.255.

Numbered in pencil by the artist 254 and inscribed with notes, and on the mount
Ed 10 £1.1.0.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$

E.1349(1)-1952

539

Spray of eight leaves and four flowers. (255) Proof of a decorative border on pages 4, 30, 62, 96, 128, Volume I; pages 18, 62, 182, Volume II; pages 92, 116, 168, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.254.

Numbered in pencil by the artist 255 and inscribed with notes, and on the mount
Ed 10 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1349(2)-1952

540

The Knight's Tale. (256) Proof of an illustration on page 31, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. The block was subsequently used for illustration as Plate 26 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist (for the Knight's Tale) and numbered 256. Inscribed on the mount with notes and Ed. 10 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 5\frac{1}{4}$

E.1350-1952

541

Spray with nine pointed leaves. (257) Proof of the tail-piece to 'The Knight's Tale', page 106, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. Printed on the same sheet as Nos.263, 264.

Numbered in pencil by the artist 257 and inscribed with notes. Inscribed on the mount with notes and Ed. 10 £1.1.0.

Wood-engraving. $1\frac{7}{8} \times 3\frac{1}{4}$

E.1351(1)-1952

542

The Miller's Tale. (258) Proof of an illustration on page 107, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. The block was subsequently used for illustration as Plate 28 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist (for the Millers Tale) Ed. 10 £1.1.0. and with notes and numbered 258.

Wood-engraving. $7\frac{3}{4} \times 5\frac{1}{4}$

E.1352-1952

543

The Reeve's Tale. (259) Proof of an illustration on page 132, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. The block was subsequently used for illustration as Plate 29 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist (for the Reeve's Tale) Ed. 10 £1.1.0 and with notes and numbered 259.

Wood-engraving. $7\frac{3}{4} \times 5$.

E.1353-1952

544

Child crawling at foot of spray. (260) Proof of a decorative border on pages 67, 117, 133. Volume I; pages 49, 67, 183, Volume II; page 93, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.262.

Numbered in pencil by the artist 260 and inscribed with notes, and on the mount Ed. 10. £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1354(1)-1952

545

The Cook's Tale. (261) Proof of an illustration on page 148, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928.

Inscribed in pencil by the artist (for the Cook's Tale) Ed. 10 £1.1.0 and with notes and numbered 261.

Wood-engraving. $7\frac{3}{4} \times 5$

E.1355-1952

1928

546

Child peeping. (262) Proof of a decorative border on pages 18, 65, 101, 149, Volume I; pages 48, 66, 141, Volume II; page 180, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. 1928. Printed on the same sheet as No.260.

Numbered in pencil by the artist 262 and inscribed with notes, and on the mount Ed. 10. £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1354(2)-1952

547

The inadequate fig leaf. (263) Proof of the tail-piece to 'The Cook's Tale', page 151, Volume I of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. Printed on the same sheet as Nos.257, 264.

Numbered in pencil by the artist 263 and inscribed with notes. Inscribed on the mount with notes and Ed. 10. £1.1.0.

Wood-engraving. $\frac{7}{8} \times \frac{7}{8}$

E.1351(2)-1952

548

Spray with five pointed leaves. (264) Proof of the tail-piece to the Index, page 152, Volume I; and on page 90, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), published by the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. 1928. Printed on the same sheet as Nos.257, 263.

Numbered in pencil by the artist 264 and inscribed with notes. Inscribed on the mount with notes and Ed. 10. £1.1.0.

Wood-engraving. $1\frac{1}{2} \times 2\frac{1}{2}$

E.1351(3)-1952

549

Initial letters W, A, G, I. (265) Proofs (7) of initial letters for use in Volumes I, II, III, IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as Nos.266, 267.

Inscribed in pencil by the artist with notes and numbered 265 and on the mount not for sale.

Woodcuts. Various sizes

E.1356(1)-1952

550

Initial letters T, W. (266) Proofs (2) of initial letters for use in Volumes I, II, III, IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as Nos.265, 267.

Inscribed in pencil by the artist with notes and numbered 266 and on the mount not for sale.

Woodcuts. Various sizes

E.1356(2)-1952

551

Initial letter A. (267) Proofs (2) of different forms of the letter, used in Volumes I, II, III, IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. 1928. Printed on the same sheet as Nos.265, 266.

Inscribed in pencil by the artist with notes and numbered 267 and on the mount not for sale.

Woodcuts. Various sizes

E.1356(3)-1952

552

An alphabet. (268) Proof of letters for the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1928.

Inscribed in pencil by the artist 4 line 14 pt. and numbered 268. Inscribed in ink and pencil on the mount 268 for G. C. P. (not for sale).

Woodcuts. Various sizes

E.1357-1952

553

An alphabet. (269) Proof of letters for the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1928.

Inscribed in pencil by the artist 4 line 18 pt. and numbered 269. Inscribed on the mount with notes and (not for sale).

Woodcuts. Various sizes

E.1358-1952

554

The flight of St. Perpetua. (270) Proof of an illustration on page 15 of *The Passion of Perpetua and Felicity* (E.R.G.286), translated by Walter Shewring, and published as an inset to *The Fleuron*, Number VII (edited by Stanley Morison), by the Cambridge University Press and Messrs. Doubleday, Doran & Co., Garden City, New York, 1930. 1928.

Inscribed in pencil on the mount by the artist Perpetua & Felicitas (I) Ed. 10 £1.1.0. and numbered 270.

Wood-engraving. $3\frac{1}{2} \times 4$

E.1359-1952

1928

555

The triumph of St. Perpetua. (271, 1st state) Proof of an illustration to *The Passion of Perpetua and Felicity* (E.R.G.286), translated by Walter Shewring, and published as an inset to *The Fleuron*, Number VII (edited by Stanley Morison), by the Cambridge University Press, and Messrs. Doubleday, Doran & Co., Garden City, New York, 1930. 1928.

Inscribed in pencil by the artist not final state and on the mount P & F (2) Ed 10 £1.1.0. and numbered 271.

Wood-engraving. $3\frac{1}{2} \times 3\frac{1}{4}$

E.1360-1952

The triumph of St. Perpetua. (271, 2nd state; 271A) Proofs (2 from two blocks for colour printing) of an illustration on page 20 of *The Passion of Perpetua and Felicity* (E.R.G.286), translated by Walter Shewring, and published as an inset to *The Fleuron*, Number VII (edited by Stanley Morison), by the Cambridge University Press and Messrs. Doubleday, Doran & Co., Garden City, New York, 1930. 1928.

Inscribed in pencil by the artist not final state and numbered 271A 270 (sic) and inscribed on the mount P & F extra block for colour. n.b. in this state the fruit & halo have been cut away cf previous sheet No. 270 a few prints for reference only and numbered 271A.

Wood-engraving and woodcut. Size of sheet $6\frac{7}{8} \times 4\frac{1}{2}$

E.1361-1952

556

Pigotts Roads. (272, variant states) Proofs (2) of a map showing the position of the artist's house, Pigotts, North Dean, near Speen, High Wycombe, Buckinghamshire, 1928. The block was used for illustration beneath the colophon on page 20 verso of *The Future of Sculpture* (E.R.G.16) by the artist, printed by the Lanston Monotype Corporation Ltd., for the artist at Pigotts, 1928.

Signed in reverse E.G. Inscribed in pencil on the mount by the artist Unlimd. and numbered 272.

Wood-engravings. Each $4\frac{1}{2} \times 3\frac{1}{8}$

E.1362, 1363-1952

557

Target. (272A) Proof of a target for a miniature rifle range, 1928.

Inscribed in ink by the artist A Target for Gordian n. f. s. and numbered 272A.

Woodcut. 6×6

E.1364-1952

558

Girl sitting in leaves: Belle Sauvage I. (273) Proof of an illustration on page 205 of *The Legion Book* (E.R.G.338), edited by Captain H. Cotton Minchin, published by the Curwen Press, London, 1929.

Signed in reverse with monogram EG. Inscribed in pencil on the mount by the artist Girl in leaves (for H.R.H. P of W's Brit. Legion Book) Ed. 10 £1.1.0 O.P. and numbered 273.

Wood-engraving. $3\frac{1}{8} \times 2\frac{3}{8}$

E.1365-1952

559

The Martyrdom of St. Saturus. (274) Proof of an illustration on page 29 of *The Passion of Perpetua and Felicity* (E.R.G.286), translated by Walter Shewring, and printed as an inset to *The Fleuron*, Number VII (edited by Stanley Morison), by the Cambridge University Press and Messrs. Doubleday, Doran & Co., Garden City, New York, 1930. 1929.

Inscribed in pencil on the mount by the artist S. Saturus (P & F.3) (Illustration for Passion of SS. Perpetua & Felicitas Ed 10 £1.1.0 NB No.274A is separate block for the blood of the martyr. (In the above print this is watercolour) NB Ed. 10 printed separately for USA and numbered 274.

Wood-engraving and water-colour. $3\frac{1}{4} \times 4\frac{3}{8}$

E.1366-1952

560

More's Utopian Alphabet. (275, early state) Proof of an illustration on page 138 of *Utopia* (E.R.G.336) by Sir Thomas More, edited by A. W. Reed, No. 65 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929.

Inscribed in pencil on the mount by the artist Alphabet of More's Utopia (for G. C. P. Edn. of the Utopia) 15 5/- this is not the final state and numbered 275.

Wood-engraving. $4\frac{1}{8} \times 2\frac{3}{8}$

E.1367-1952

561

Marbling. (276) Proof of an illustration on page 249, Volume I of *Tristram Shandy* (E.R.G.337) by Laurence Sterne, No.66 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929.

Inscribed in pencil by the artist with title and for Tristram Shandy (G. C. P.) and numbered 276.

Wood-engraving. $5\frac{3}{4} \times 3\frac{3}{8}$

E.1368-1952

1929

562

Initial letter A with flourish. (277) Proof of an initial letter used on page 80, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929.

Numbered in pencil by the artist 277 and inscribed on the mount with notes and (C. T. Vol II Tale of Melibeus) a few prints only not for sale. and numbered 277.

Wood-engraving. 2×2

E.1369-1952

563

Man with wine cup spilling. (278) Proof of a decorative border on page 28, Volume II; pages 20, 99, 174, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. Printed on the same sheet as No.279.

Numbered in pencil by the artist 278 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{8} \times 1\frac{1}{4}$

E.1370(1)-1952

564

Man drunk, and man drinking. (279) Proof of a decorative border on page 29, Volume II, pages 23, 175, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. Printed on the same sheet as No.278.

Numbered in pencil by the artist 279 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{8}$

E.1370(2)-1952

565

Spray of seven leaves and four curls. (280) Proof of a decorative border on pages 12, 46, 172, Volume II; page 100, Volume III; page 99, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. Printed on the same sheet as No.281.

Numbered in pencil by the artist 280 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{8} \times 1\frac{1}{4}$

E.1371(1)-1952

566

Man holding curl of a spray. (281) Proof of a decorative border on pages 13, 47, 173, Volume II; pages 101, 125, 185, Volume III; page 95, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. Printed on the same sheet as No.280.

Numbered in pencil by the artist 281 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{4}$

E.1371(2)-1952

567

Girl with lace-edged drawers. (282) Proof of a decorative border on page 14, Volume II; pages 22, 44, 108, 124, 152, Volume III; pages 32, 96, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. Printed on the same sheet as No.283.

Numbered in pencil by the artist 282 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1372(1)-1952

568

Man beseeching. (283) Proof of a decorative border on page 15, Volume II; pages 45, 153, Volume III; pages 33, 97, 113, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. Printed on the same sheet as No.282.

Numbered in pencil by the artist 283 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{4}$

E.1372(2)-1952

569

Naked man dead. (284) Proof of a decorative border on pages 22, 36, 154, 186, Volume II; pages 12, 76, 97, 135, 160, Volume III; page 58, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence Berkshire, 1929-1931. The block was subsequently used for illustration on Plate 27 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.285.

Numbered in pencil by the artist 284 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{1}{4}$

E.1373(1)-1952

1929

570

Woman weeping for dead man. (285) Proof of a decorative border on pages 23, 37, 155, Volume II; pages 137, 147, 193, Volume III; page 59, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. The block was subsequently used for illustration on Plate 27 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.284.

Numbered in pencil by the artist 285 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{3}{8} \times 1\frac{3}{4}$

E.1373(2)-1952

571

Man climbing to girl on spray. (286) Proof of a decorative border on page 54, Volume II; pages 42, 72, 98, 117, 146, Volume III; page 28, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. The block was subsequently used for illustration on Plate 30 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.287.

Numbered in pencil by the artist 286 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{8} \times 1\frac{1}{4}$

E.1374(1)-1952

572

Cuckold asleep, lovers above. (287) Proof of a decorative border on page 55, Volume II; pages 43, 73, 139, 161, Volume III; pages 29, 115, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. The block was subsequently used for illustration on Plate 30 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.286.

Numbered in pencil by the artist 287 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{8} \times 1\frac{1}{8}$

E.1374(2)-1952

573

Fox on hind legs. (288) Proof of a decorative border on page 180, Volume II; pages 32, 58, 130, Volume III; page 105, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. Printed on the same sheet as No.289.

Numbered in pencil by the artist 288 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{8}$

E.1375(1)-1952

574

Cock and hen with three chicks. (289) Proof of a decorative border on page 181, Volume II; page 171, Volume III; page 73, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. Printed on the same sheet as No.288.

Numbered in pencil by the artist 289 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{8}$

E.1375(2)-1952

575

Lovers in tent. (289A) 1929.

Numbered in pencil on the mount by the artist 289A.

Wood-engraving, coloured by hand. $5\frac{1}{8} \times 7\frac{1}{8}$

E.1376-1952

576

The domestic hose. (289B) 1929.

Lettered The domestic hose comes out well in time of drought. Numbered in pencil on the mount by the artist 289B.

Woodcut, coloured by hand. $5\frac{1}{4} \times 3\frac{3}{8}$

E.1377-1952

577

The Chinese maidservant. (289C) Proof. 1929. The block was subsequently used for illustration as Plate 33 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist Illustration to Chinese Tale and numbered 289C.

Wood-engraving. $2\frac{7}{8} \times 1\frac{3}{8}$

E.1378-1952

1929

578

Bird with spray in his beak. (290) Proof of a decorative border on pages 26, 68, 178, Volume II; pages 33, 111, 154, 191, Volume III; pages 46, 72, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. Printed on the same sheet as No. 291.

Numbered in pencil by the artist 291 and inscribed on the mount with notes and 5 l.l.o.

Wood-engraving. $7\frac{1}{4} \times 1\frac{1}{4}$

E.1379(1)-1952

579

Spray of one rounded and nineteen pointed leaves. (291) Proof of a decorative border on pages 27, 69, 179, Volume II; page 155, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. Printed on the same sheet as No.290.

Numbered in pencil by the artist 291 and inscribed on the mount with notes and 5 l.l.o.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$

E.1379(2)-1952

580

Spray of ten rounded leaves. (292) Proof of a decorative border on pages 42, 140, 177, Volume II; pages 70, 128, 145, Volume III; page 100, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931. Printed on the same sheet as No.293.

Numbered in pencil by the artist 292 and inscribed on the mount with notes and 5 l.l.o.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{4}$

E.1380(1)-1952

581

Woman climbing, Cupid above. (293) Proof of a decorative border on page 43, Volume II; pages 5, 71, 133, Volume III; pages 65, 75, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1931.

Numbered in pencil by the artist 293 and inscribed on the mount with notes and 5 l.l.o.

Wood-engraving. $7\frac{3}{8} \times 1\frac{3}{8}$

E.1380(2)-1952

582

The initial letters H, O, and Venus modestly holding spray, Cupid playing football with the world. (294) Proof of an illustration on page I, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration as Plate 31 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. A proof of No.295 is mounted on the same sheet.

Numbered in pencil by the artist 294 and inscribed on the mount with notes and 5 1.10.0 USA 5 2.2.0.

Wood-engraving. $6\frac{1}{2} \times 5$

E.1381-1952

583

One double-leaf. (295) Proof of a design for line-filling on page I, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. Mounted on No. 294.

Numbered in pencil by the artist 295 and inscribed on the mount with notes etc.

Wood-engraving. $\frac{3}{4} \times \frac{7}{8}$

E.1382-1952

584

Spray of seven rounded leaves. (296) Proof of a decorative border on page 4, Volume II; page 179, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. Printed on the same sheet as Nos.301, 303.

Numbered in pencil by the artist 296 and inscribed on the mount with notes and 5 1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1383(1)-1952

585

The Lawyer's Tale. (297) Proof of an illustration on page 5, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration as Plate 34 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 297 and inscribed on the mount with notes and for The Tale of the Lawyer 5 1.10.0 USA 5 2.2.0.

Wood-engraving. $7\frac{1}{2} \times 5\frac{1}{2}$

E.1384-1952

1929

586

The Shipman's Tale. (298) Proof of the initial letter O and an illustration on page 44, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration as Plate 35 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 298 and inscribed on the mount with notes and for the Shipman's Tale 5 1.10.0 USA 5 2.2.0.
Wood-engraving. $7\frac{1}{4} \times 5$

E.1386-1952

587

Spray of ten leaves and one leaf bud. (299) Proof of a decorative border on pages 3, 45, 187, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. Printed on the same sheet as No.305.

Numbered in pencil by the artist 299 and inscribed on the mount with notes and 5 1.1.0.
Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{2}$

E.1385(1)-1952

588

The Prioress's Tale. (300) Proof of the initial letter W and an illustration on page 60, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration as Plate 36 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague and Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 300 and inscribed on the mount with notes and for the Prioress Tale 5 1.10.0 USA 5. 2.2.0.
Wood-engraving. $7\frac{3}{8} \times 5\frac{1}{8}$

E.1387-1952

589

Spray of leaves without stalks. (301) Proof of a decorative border on page 61, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. Printed on the same sheet as Nos.296, 303.

Numbered in pencil by the artist 301 and inscribed on the mount with notes and 5 1.1.0.
Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{8}$

E.1383(2)-1952

590

The Tale of Sir Topas. (302) Proof of the initial letter W and an illustration on page 70, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration on Plate 37 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.302A.

Inscribed in pencil by the artist with note and numbered 302. Inscribed on the mount with notes and for the Tale of Sir Topas 5 1.10.0 USA 5 2.2.0.

Wood-engraving. 3×5

E.1388(1)-1952

591

Spray of ten pointed leaves, with curl. (302A) Proof of an illustration on page 70, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. Printed on the same sheet as No.302.

Inscribed in pencil by the artist with note and numbered 302 and A. Inscribed on the mount with notes and for the Tale of Sir Topas 5 1.10.0 USA 5 2. 2. 0.

Wood-engraving. $4\frac{1}{4} \times 1$

E.1388(2)-1952

592

Three sprays, each of six pointed leaves. (303) Proof of a decorative border on page 71, Volume II; pages 47, 111, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929, 1931. Printed on the same sheet as Nos. 296, 301.

Numbered in pencil by the artist 303 and inscribed on the mount with notes and 5 1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{8}$

E.1383(3)-1952

593

The Tale of Melibeus. (304) Proof of the initial letter N and an illustration on page 78, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration on Plate 37 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.304A.

Numbered in pencil by the artist 304 and inscribed on the mount with notes and for the Tale of Melibeus. 5 1.10.0. USA 5 2.2.0.

Wood-engraving. $3\frac{7}{8} \times 5$

E.1389(1)-1952

1929

594

Spray of six leaves and a bud. (304A) Proof of an illustration on page 78, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. Printed on the same sheet as No.304. *Numbered in pencil by the artist 304 and A and inscribed on the mount with notes and for the Tale of Melibeus.* 5 1.10.0 USA 5 2.2.0.
Wood-engraving. $3\frac{1}{2} \times 1\frac{1}{2}$ E.1389(2)-1952

595

Spray of thirteen leaves. (305) Proof of a decorative border on pages 7, 79, 150, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. Printed on the same sheet as No.299. *Numbered in pencil by the artist 305 and inscribed on the mount with notes and* 5 1.1.0.
Wood-engraving. $7\frac{1}{4} \times 1\frac{1}{2}$ E.1385(2)-1952

596

Spray of five rounded leaves. (306) Proof of tail-piece on pages 43, 189, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. *Numbered in pencil by the artist 306 and inscribed on the mount with notes and* 5 5/-.
Wood-engraving. $3\frac{1}{2} \times 1\frac{1}{2}$ E.1390-1952

597

Christchild. (307) Proof of tail-piece for 'The Prioress's Tale' on page 69, Volume II; and also on page 220, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929, 1931. *Numbered in pencil by the artist 307 and inscribed on the mount with notes and Tailpiece for the Prioress' Tale* 5 1.10.0 USA 5 2.2.0.
Wood-engraving. $3\frac{1}{2} \times 3\frac{1}{2}$ E.1391-1952

598

Wedding memorial card (308), with decorative designs of a boy and a girl among leaves, recording the marriage of Constance Fry and Ifan Kyrle Fletcher, 20 June 1929. The border was subsequently used as an illustration on page 48 of *The Fleuron*, Number VII (E.R.G.346a), edited by Stanley Morison, published by the Cambridge University Press and Messrs. Doubleday, Doran & Co., Garden City, New York, 1930.

Numbered in pencil by the artist 308. Inscribed in pencil on the mount by the artist Memorial Card Not for sale Note-type-E.G. Perpetua (1st cutting) and numbered 308.

Wood-engraving and letterpress. Size of card $4\frac{1}{2} \times 5\frac{1}{4}$

E.1392-1952

599

Crucifix with man kneeling. (309) Proof of tail-piece for 'The Tale of Melibeus' on page 133, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929.

Numbered in pencil by the artist 309 and inscribed on the mount with notes and Tail piece for the tale of Melibeus 5 1.10.0 USA 5 2.2.0.

Wood-engraving. $4\frac{1}{2} \times 4$

E.1393-1952

600

The Monk's Tale. (310) Proof of the initial letter W and an illustration on page 134, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration as Plate 38 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 310 and inscribed on the mount with notes and for the Monk's Tale 5 1.10.0 USA 5 2.2.0.

Wood-engraving. $7\frac{3}{4} \times 5\frac{1}{4}$

E.1394-1952

601

Delilah. (311) Proof of a decorative border on pages 135, 151, Volume II; page 141, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. Printed on the same sheet as No.314.

Numbered in pencil by the artist 311 and inscribed on the mount with notes and 5 1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{4}$

E.1395(1)-1952

602

The money bag. (312) Proof of the tail-piece for 'The Monk's Tale' on page 165, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration as Plate 40 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 312 and inscribed on the mount with notes and Tailpiece for Monk's Tale 5 1.10 0 USA 5 2.2.0.

Wood-engraving. $2\frac{1}{2} \times 4\frac{1}{2}$

E.1396-1952

603

The Nun's Priest's Tale. (313) Proof of the initial letter H and an illustration on page 166, Volume II of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. The block was subsequently used for illustration as Plate 39 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 313 and inscribed on the mount with notes and 5 1.10 0 USA 5 2.2.0.

Wood-engraving. $7\frac{3}{4} \times 5$

E.1397-1952

604

Spray of twelve rounded leaves. (314) Proof of a decorative border on page 167, Volume II; page 194, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929-1930. Printed on the same sheet as No.311.

Numbered in pencil by the artist 314 and inscribed on the mount with notes and 5 1.1.0.

Wood-engraving. $7\frac{3}{4} \times 1\frac{1}{2}$

E.1395(2)-1952

605

Naphill 42. (315) Proof of a design for letter-heading, 1929.

Numbered in pencil by the artist 315 and inscribed on the mount with notes etc. and Piggotts Telephone Number not for sale.

Wood-engraving. $\frac{1}{2} \times \frac{7}{8}$

E.1397A-1952

606

Belle Sauvage II: girl standing. (316) Proof of an illustration on the title-page of the Large Paper edition of *Art-Nonsense and Other Essays* (E.R.G.18) by the artist, printed by the Cambridge University Press for Messrs. Cassell & Co. Ltd., and Francis Walterston, London, 1929. Signed EG. Numbered in pencil by the artist Belle Sauvage for Title of E.G. Essays 15 1.10.0 USA 10 2.2.0. Wood-engraving. $3\frac{1}{4} \times 2\frac{3}{8}$ E.1398-1952

607

Hamlet. (317) Proof of lettering for the half-title to Shakespeare's *The Tragedie of Hamlet, Prince of Denmark* (E.R.G.341), edited by J. Dover Wilson and illustrated by E. Gordon Craig, published by the Cranach Press, Weimar, and Messrs. Emery Walker Ltd., London, 1930. 1929. Numbered in pencil by the artist 317 and inscribed on the mount for Count Kessler's edition of Hamlet illstd. by Gordon Craig not for sale. Woodcut. $\frac{3}{8} \times 4$ E.1399-1952

608

[Proof of 5 lines of lettering on the title-page to Shakespeare's *The Tragedie of Hamlet, Prince of Denmark* (E.R.G.341), edited by J. Dover Wilson and illustrated by E. Gordon Craig, published by the Cranach Press, Weimar, and Messrs. Emery Walker Ltd., London, 1930.] 1929. Lettered with title and According To The True And Perfect Copie 1604. [Woodcut. $2\frac{3}{4} \times 7\frac{3}{8}$]

Note: The artist's personal file contained neither an impression nor a record sheet; an impression from this block is in the Department of P. & D., see E.887-1936. The lettering 'According . . . 1604' was not used in the publication.

609

[Lettering for *Gedichte* (E.R.G.342) by Rainer Maria Rilke, printed by the Cranach Press, Weimar, 1930.] 1929. Lettered Erster Band Erste Gedichte Frühe Gedichte Erschienen Im Insel-Verlag MCMXXX. [Woodcut. $3 \times 3\frac{1}{2}$]

Note: The artist's personal file contained neither an impression nor a record sheet; an impression from this block is in the Department of P. & D., see E.881-1936.

1929

610

[Seated woman and monogram CRP: a printer's device for the Cranach Press, Weimar.] c.1929.

[Woodcut. $1\frac{1}{4} \times \frac{3}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet; an impression from this block is in the Department of P. & D., see E.889-1936.

611

[Two alphabets of capital letters, printed on one sheet.] c. 1929.

[Woodcuts. Various sizes]

Note: The artist's personal file contained neither an impression nor a record sheet; impressions from these blocks are in the Department of P. & D., see E.888-1936.

612

[Poems 1892-1929.] Lettering for a private edition of the poems of the Hon. Maurice Baring (not in E.R.G.), printed by the Fanfare Press, London. 1929.

[Woodcut. $1\frac{1}{2} \times 3$]

Note: The artist's personal file contained neither an impression nor a record sheet; an impression from this block is in the Department of P. & D., see E.896-1936. Evan R. Gill states that the artist in his diary dated 26 October 1929 writes 'Drew letters for title-p. of M. Baring's poems in afternoon' and on 6 November 'Finishing title-p. block for Baring's poems'.

613

Colophon. (318) Proof of a design used as Plate 104 of *Engravings by Eric Gill* (E.R.G.17), with a preface by the artist, printed by the Fanfare Press, London, for Douglas Cleverdon, Bristol, 1929.

Lettered D C and with monogram EG and with letterpress. Numbered in pencil by the artist 318. Inscribed on the mount Cartouche for colophon of Book of E.G. engravings not for sale.

Woodcut. $2\frac{1}{4} \times 3\frac{1}{2}$

E.1400-1952

614

Ecce tu pulchra es. (319A) Proof of the first block for an illustration, not used, to *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1929.

Numbered in pencil by the artist 319. Inscribed on the mount with title and 7 I.I.O. Wood-engraving. $5\frac{1}{2} \times 2\frac{1}{2}$

E.1401-1952

Note: For an impression of the final state see E.1403-1952.

614 continued

Ecce tu pulchra es. (319B) Proof of the second block, to be printed in blue on top of No.319A, for an illustration, not used, to *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1929.

Numbered in pencil by the artist 319 2nd. blk. and inscribed on the mount with notes etc. and not for sale separately.

Wood-engraving. $4\frac{3}{4} \times 2\frac{1}{4}$

E.1402-1952

Note: For an impression of the final state see E.1403-1952.

Ecce tu pulchra es. (319, final state) Proof of an illustration, not used, to *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1929.

Numbered on the mount by the artist and inscribed 10 1.10 0 USA 12 2.2.0.

Colour wood-engraving. $5\frac{3}{4} \times 2\frac{3}{4}$

E.1403-1952

Note: For impressions from the two blocks used for this engraving see E.1401, 1402-1952.

615

Fig Leaf. (320) Proof of an illustration on the title-page to *Leda* (E.R.G.282) by Aldous Huxley, published by Messrs. Doubleday, Doran & Co. Inc., Garden City, New York, 1929.

Numbered in pencil by the artist 320 and inscribed on the mount Castor & Pollus (or the back view of a fig leaf) for Title p. of Leda by Aldous Huxley, (Doubleday Doran, New York).

Wood-engraving. $1\frac{3}{4} \times 1\frac{1}{4}$

E.1404-1952

616

Leda waiting. (321) Proof of an illustration on page 9 of *Leda* (E.R.G.282) by Aldous Huxley, published by Messrs. Doubleday, Doran & Co. Inc., Garden City, New York, 1929.

Numbered in pencil by the artist 321 and inscribed with title, notes etc. and 5 1.10 0 USA 5 2.2.0.

Wood-engraving. $2 \times 2\frac{3}{4}$

E.1405-1952

617

Leda loved. (322, 1st state) Proof of the frontispiece to *Leda* (E.R.G.282) by Aldous Huxley, published by Messrs. Doubleday, Doran & Co. Inc., Garden City, New York, 1929.

Numbered in pencil by the artist 322(1) and inscribed on the mount Leda and with notes etc. and Ed 3 3.3.0.

Wood-engraving. $5\frac{3}{4} \times 3\frac{1}{4}$

E.1406-1952

1929

617 continued

Leda loved. (322, final state) Proof of the frontispiece to *Leda* (E.R.G.282) by Aldous Huxley, published by Messrs. Doubleday, Doran & Co. Inc., Garden City, New York, 1929.

Numbered in pencil by the artist 322 (2) and on the mount 322 2nd. state Ed. 5 2.2.0 USA 5 3.3.0.

Wood-engraving. $5\frac{3}{8} \times 3\frac{1}{4}$

E.1407-1952

618

Nigra sum sed formosa. (323) Proof of the frontispiece on page 4 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1929.

Inscribed in pencil on the mount by the artist with title etc.

Wood-engraving. $5\frac{7}{8} \times 2\frac{3}{4}$

E.1408-1952

619

Four-line diagram. (324A) Proof of an illustration on page 256, Volume II of *Tristram Shandy* (E.R.G.337) by Laurence Sterne, No.66 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. Printed on the same sheet as No.324B.

Inscribed in ink by the artist with notes, numbers and not for sale.

Wood-engraving. $2\frac{3}{4} \times 3\frac{3}{4}$

E.1409(1)-1952

620

One-line diagram. (324B) Proof of an illustration on page 256, Volume II of *Tristram Shandy* (E.R.G.337) by Laurence Sterne, No.66 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1929. Printed on the same sheet as No.324A.

Inscribed in ink by the artist with notes, numbers and not for sale.

Wood-engraving. $1\frac{1}{8} \times 3\frac{3}{4}$

E.1409(2)-1952

621

To the King. (325) Proof of lettering for the dedication in the de luxe edition of *The Testament of Beauty* (E.R.G.340) by Robert Bridges, published by the Clarendon Press, Oxford, 1929.

Inscribed in pencil by the artist with notes, number and not for sale.

Wood-engraving. $2\frac{3}{8} \times 3$

E.1410-1952

622

Belle Sauvage III. (326) Proof of a variant of No. 316. 1929.

Numbered in pencil on the mount by the artist 326 and inscribed with title and Ed. UK 10.

Wood-engraving. $3\frac{1}{8} \times 2\frac{3}{8}$

E.1411-1952

623

Belle Sauvage IV. (327) Proof of an illustration on the title-page to the ordinary edition of *Art-Nonsense and Other Essays* (E.R.G.18) by the artist, printed by the Cambridge University Press for Messrs. Cassell & Co. Ltd., and Francis Walterston, London, 1929. The block was subsequently used for illustration on the title-page to *Bibliography of Eric Gill* by Evan R. Gill, published by Messrs. Cassell & Co. Ltd., London, 1953.

Inscribed in pencil on the mount by the artist with title, notes, number and E. 25 (UK 15 USA 10) £1.1.0.

Wood-engraving. $3\frac{1}{8} \times 2\frac{3}{8}$

E.1412-1952

1930

624

Curly line. (328) Proof of an illustration on page 149, Volume III of *Tristram Shandy* (E.R.G.337) by Laurence Sterne, No.66 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930.

Numbered in pencil by the artist 328 and inscribed with note.

Wood-engraving. $3\frac{3}{8} \times 2\frac{3}{8}$

E.1413-1952

625

The Golden Cockerel Press Spring 1930. (329) Proof of lettering for the spring list (not in E.R.G.) of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire.

Numbered in pencil on the mount by the artist 329 and inscribed with note and not for sale.

Woodcut. $4\frac{1}{2} \times 4\frac{1}{2}$

E.1414-1952

1930

626

Initial letter N and the Epiphany. (330) Proof of an illustration on page 8 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 70 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil on the mount by the artist 330 and inscribed with note and Ed. 16
England 8 £1.10.0 USA 8.

Wood-engraving. $4\frac{1}{4} \times 5$

E.1415-1952

Note: For an impression of the lettering to go with this initial see E.1416-1952. The artist refers to the engravings for the *Four Gospels* in a letter to the Rev. Desmond Chute, dated 15 February 1931, p. 257 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

627

[N]ow when Jesus. (330A) Proof of lettering on page 8 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil on the mount by the artist 330(a) and inscribed with note and not for sale.

Woodcut. $2\frac{3}{8} \times 2\frac{3}{4}$

E.1416-1952

Note: For an impression of the initial letter N which goes with this lettering see E.1415-1952.

628

Sculpture, No. 1. (331) Proof of a design intended, but not used, for the book-jacket of *Some Modern Sculptors* (E.R.G.433) by Stanley Casson, published by the Oxford University Press, 1930.

Inscribed in pencil on the mount by the artist with title, note and numbered 331 and Ed. 10 10/6.

Wood-engraving. $4\frac{3}{4} \times 2\frac{1}{4}$

E.1417-1952

629

Sculpture, No. 2. (332) Proof of an experiment with a multiple tool, 1930. The block was subsequently used for illustration as Plate 32 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 332 and inscribed on the mount with title, note etc. and Ed. 6 £1.1.0.

Wood-engraving. $5\frac{1}{8} \times 2\frac{1}{4}$

E.1418-1952

630

Spray of nine rounded leaves. (333) Proof of a decorative border on pages 10, 50, 62, 118, 188, Volume III; page 98, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No.334.

Numbered in pencil by the artist 333 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{2}$

E.1419(1)-1952

631

Naked woman holding spray. (334) Proof of a decorative border on pages 51, 121, Volume III; page 39, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No.333.

Numbered in pencil by the artist 334 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{2}$

E.1419(2)-1952

632

Death at foot of tree. (335) Proof of a decorative border on pages 8, 26, Volume III; pages 74, 116, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. The block was subsequently used for illustration on Plate 41 of *Engravings 1928-1933* (E.R.G.27), by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No. 336.

Numbered in pencil by the artist 335 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $7 \times 1\frac{1}{2}$

E.1420(1)-1952

633

Three men hanged. (336) Proof of a decorative border on page 27, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustration on Plate 41 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.335.

Numbered in pencil by the artist 336 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $7\frac{1}{8} \times 1\frac{1}{2}$

E.1420(2)-1952

1930

634

Snake in spray. (337) Proof of a decorative border on pages 6, 36, 74, 102, 186, Volume III; pages 90, 114, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No. 338.

Numbered in pencil by the artist 337 and inscribed on the mount with notes and Ed 5
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1421(1)-1952

635

Girl in spray, naked and frightened. (338) Proof of a decorative border on pages 7, 37, 75, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. Printed on the same sheet as No. 337.

Numbered in pencil by the artist 338 and inscribed on the mount with notes and Ed 5
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1421(2)-1952

636

Woman holding a mask. (339) Proof of a decorative border on pages 48, 66, 178, Volume III; pages 30, 84, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No.340.

Numbered in pencil by the artist 339 and inscribed on the mount with notes and Ed 5
£1.1.0.

Wood-engraving. $6\frac{3}{4} \times 1\frac{1}{2}$

E.1422(1)-1952

637

Man in spray, with toe turned up. (340) Proof of a decorative border on pages 25, 49, 107, 183, Volume III; page 91, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No.339.

Numbered in pencil by the artist 340 and inscribed on the mount with notes and Ed 5
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1422(2)-1952

638

Naked girl in spray, head thrown to left, six leaves. (341) Proof of a decorative border on pages 38, 142, 164, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. Printed on the same sheet as No.342.

Numbered in pencil by the artist 341 and inscribed on the mount with notes and Ed 5
£1.1.0.

Wood-engraving. $7\frac{3}{4} \times 1\frac{1}{4}$

E.1423(1)-1952

639

Naked girl in spray, head thrown back to right. (342) Proof of a decorative border on pages 3, 39, 81, 143, 189, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. Printed on the same sheet as No. 341.

Numbered in pencil by the artist 342 and inscribed on the mount with notes and Ed 5
£1.1.0.

Wood-engraving. $7\frac{3}{4} \times 1\frac{3}{8}$

E.1423(2)-1952

640

Girl in spray, black petticoat. (343) Proof of a decorative border on pages 53, 79, 159, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustration on Plate 42 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.344.

Numbered in pencil by the artist 343 and inscribed on the mount with notes and Ed. 15
£1.1.0.

Wood-engraving. $7 \times 1\frac{3}{8}$

E.1424(1)-1952

1930

641

Young man in spray, black petticoat. (344) Proof of a decorative border on pages 24, 52, 78, 106, 158, 182, Volume III; page 94, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. The block was subsequently used for illustration to Plate 42 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.343.

Numbered in pencil by the artist 344 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $6\frac{7}{8} \times 1\frac{1}{4}$

E.1424(2)-1952

642

Naked young man sitting on lopped branch. (345) Proof of a decorative border on pages 40, 134, 166, Volume III; pages 54, 66, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No.346.

Numbered in pencil by the artist 345 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $7 \times 1\frac{1}{4}$

E.1425(1)-1952

643

Naked young woman sitting on branch without holding on. (346) Proof of a decorative border on pages 41, 123, 167, Volume III; page 55, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No.345.

Numbered in pencil by the artist 346 and inscribed on the mount with note and Ed. 5
£1.1.0.

Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{8}$

E.1425(2)-1952

644

Blind old man at foot of tree. (347). Proof of a decorative border on pages 4, 56, 122, 172, Volume III; pages 42, 68, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No.348.

Numbered in pencil by the artist 347 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $7\frac{1}{8} \times 1\frac{1}{4}$

E.1426(1)-1952

645

Young wife looking up to lover in tree. (348) Proof of a decorative border on pages 9, 57, 67, 127, 173, Volume III, page 83, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No. 347.

Numbered in pencil by the artist 348 and inscribed on the mount with notes and Ed. 5 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 2$

E.1426(2)-1952

646

Naked girl in spray, head thrown back to left, four leaves. (349) Proof of a decorative border on pages 2, 68, 120, 165, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. Printed on the same sheet as No.350.

Numbered in pencil by the artist 349 and inscribed on the mount with notes and Ed. 5 £1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1427(1)-1952

647

Naked girl in spray, head upright, hands over head. (350) Proof of a decorative border on pages 69, 181, Volume III; page 80, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931. Printed on the same sheet as No. 349.

Numbered in pencil by the artist 350 and inscribed on the mount with notes and Ed. 5 £1.1.0.

Wood-engraving. $7\frac{3}{8} \times 1\frac{3}{8}$

E.1427(2)-1952

648

The Doctor's Tale. (351) Proof of the initial letters H, T and an illustration on page 1, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustration as Plate 43 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 351 and inscribed on the mount with notes and Ed 10 2.2.0. (incl. USA 5, 3.3.0).

Wood-engraving. $7\frac{3}{8} \times 4\frac{7}{8}$

E.1428-1952

1930

649

The Pardoner's Tale. (352) Proof of the initial letter O and an illustration on page 11, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustration as Plate 44 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 352 and inscribed on the mount with notes and Ed. 10
USA 5) £2.2.0.

Wood-engraving. $8 \times 5\frac{3}{8}$

E.1429-1952

650

Wife of Bath's Tale: prologue. (353) Proof of the initial letter E and an illustration on page 34, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustration as Plate 45 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 353 and inscribed on the mount with notes and Ed. 10
USA 5 £2.2.0.

Wood-engraving. $7\frac{1}{2} \times 5\frac{3}{8}$

E.1430-1952

651

Snake with phallic head. (354) Proof of a decorative border on pages 35, 187, Volume III; page 101, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930-1931.

Numbered in pencil by the artist 354 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{2}$

E.1431-1952

652

The Wife of Bath's Tale. (355) Proof of the initial letter I and an illustration on page 63, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustration as Plate 46 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 355 and inscribed on the mount with notes and Ed. 10
£2.2.0 (incl USA, 5 3.3.0).

Wood-engraving. $7\frac{1}{2} \times 5\frac{1}{2}$

E.1432-1952

653

The Friar's Tale. (356) Proof of the initial letter T and an illustration on page 77, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustrations as Plate 47 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 356 and inscribed on the mount with notes and Ed. 10
£2.2.0 (incl. USA 5 3.3.0).

Wood-engraving. $7\frac{1}{2} \times 5\frac{1}{2}$

E.1433-1952

654

The Summoner's Tale. (357) Proof of the initial letter T and an illustration on page 91, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustration as Plate 48 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague and Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil on the mount by the artist 357 and inscribed with notes and Ed. 10
£2.2.0 (incl. USA 5).

Wood-engraving. $7\frac{1}{2} \times 5$

E.1434-1952

1930

655

The Windy Beggar. (358) Proof of the tail-piece for 'The Summoner's Tale' on page 112, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930.

Numbered in pencil by the artist 358 and inscribed on the mount with notes and Ed. 10
£2.2.0. USA 5.

Wood-engraving. $7\frac{1}{2} \times 4\frac{1}{2}$

E.1435-1952

656

The Clerk's Tale. (359) Proof of the initial letter 'S and an illustration on page 113, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930.

Numbered in pencil by the artist 359 and inscribed on the mount with notes and Ed. 10
2.2.0 (incl. USA 5. 3.3.0).

Wood-engraving. $7\frac{3}{4} \times 5\frac{1}{4}$

E.1436-1952

657

The Merchant's Tale. (360) Proof of the initial letter 'W and an illustration on page 156, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930. The block was subsequently used for illustration as Plate 49 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague and Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil on the mount by the artist 360 and inscribed with notes and Ed. 10
2.2.0 (incl. USA 5).

Wood-engraving. $7\frac{1}{4} \times 5\frac{3}{4}$

E.1437-1952

658

Boy about to climb tree. (361) Proof of a decorative border on pages 109, 157, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930.

Numbered in pencil by the artist 361 and inscribed on the mount with notes and Ed. 5
£1.1.0.

Wood-engraving. $7\frac{7}{8} \times 2\frac{1}{4}$

E.1438-1952

659

The unsuspecting cuckold. (362) Proof of a tail-piece for 'The Merchant's Tale' on page 197, Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930.

Numbered in pencil on the mount by the artist 362 and inscribed on the mount with notes and Ed. 10 £2.2.0. (USA 5).

Wood-engraving. $3\frac{3}{4} \times 3\frac{3}{4}$

E.1439-1952

660

Chaucer writing. (363) Proof of a tail-piece on page 198 at the end of Volume III of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1930.

Numbered in pencil by the artist 363 and inscribed on the mount with notes and Ed. 10 £2.2.0 (USA 5).

Wood-engraving. $3\frac{1}{4} \times 3\frac{3}{4}$

E.1440-1952

661

Surrexit Alleluia. (364) Proof of an Easter picture, 1930. The block was subsequently used for illustration on page 8 of *In a Strange Land* (E.R.G.51) by the artist, published by Messrs. Jonathan Cape Ltd., London, 1944; on page 92 of *Essays* (E.R.G.53) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1947.

Inscribed in pencil by the artist on the mount Easter card used for frontispiece of Lenten Lessons & Gospels printed by R.H. [René Hague] not for sale separately and numbered 364.

Wood-engraving. $4\frac{7}{8} \times 2\frac{7}{8}$

E.1441-1952

662

Inter ubera mea. (365) Proof of an illustration on page 7 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930.

Signed EG. Inscribed in pencil on the mount by the artist with title, notes and Ed. 15 USA 4 @ 2.2.0. UK 10 @ 1.10.0 (No.1 given to AEG) and numbered 365.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.1442-1952

1930

663

Fuge, dilecti mi. (366) Proof of an illustration on page 31 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930. The block was subsequently used for illustration as Plate 60 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed in reverse EG. Inscribed in pencil on the mount by the artist with title, notes and Ed. 15 (see 365) and numbered 366.

Wood-engraving. $2\frac{3}{8} \times 2\frac{1}{4}$

E.1443-1952

664

Qui pascitur inter lilia. (367) Proof of an illustration on page 11 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930.

Signed EG. Inscribed in pencil on the mount with title, notes and Ed. 15 (see 365) and numbered 367.

Wood-engraving. $3\frac{1}{4} \times 2\frac{3}{8}$

E.1444-1952

665

Invenerunt me custodes. (368) Proof of an illustration on page 21 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930.

Inscribed in pencil on the mount by the artist with title, notes and Ed. 15 (see 365) and numbered 368.

Wood-engraving. $3\frac{3}{8} \times 2\frac{3}{8}$

E.1445-1952

666

Transiliens colles. (369) Proof of an illustration on page 9 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930. The block was subsequently used for illustration as Plate 61 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed EG. Inscribed in pencil on the mount with title, notes and (for design No.1. see No. 323) Ed. 15 USA 4 @ 3.3.0 UK 10 @ 2.2.0 (No 1. given to AEG) and numbered 369.

Wood-engraving. $5\frac{7}{8} \times 2\frac{3}{8}$

E.1446-1952

667

Hortus conclusus. (370) Proof of an illustration on page 17 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930.

Signed EG. *Inscribed in pencil on the mount with title, notes and Ed. 15 (see No. 369) and numbered 370.*

Wood-engraving. $5\frac{7}{8} \times 2\frac{3}{4}$

E.1447-1952

668

Dilecti mei pulsantis. (371) Proof of an illustration on page 19 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930.

Signed GE (sic). *Inscribed in pencil on the mount with title, notes and Ed. 15 (see 369) and numbered 371.*

Wood-engraving. $5\frac{7}{8} \times 2\frac{3}{4}$

E.1448-1952

669

Ibi dabo tibi. (372) Proof of an illustration on page 26 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930.

Signed EG. *Inscribed in pencil on the mount with title, notes and Ed. 15 (see 369) and numbered 372.*

Wood-engraving. $5\frac{7}{8} \times 2\frac{3}{4}$

E.1449-1952

670

In domum matris meae. (373) Proof of an illustration on page 29 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930. The block was subsequently used for illustration as Plate 63 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed EG. *Inscribed in pencil on the mount with titles, notes and Ed. 15 (see 369) and numbered 373.*

Wood-engraving. $5\frac{7}{8} \times 2\frac{3}{4}$

E.1450-1952

671

Initial letter Q. (374) Proof of a letter designed for the printing press of the artist and René Hague at Pigotts, North Dean, near Speen, Buckinghamshire, 1930. Printed on the same sheet as No. 375.

Numbered in pencil by the artist 374 and inscribed on the mount with notes and 84 pt not for sale.

Woodcut. $1\frac{1}{2} \times 1\frac{1}{2}$

E.1451(I)-1952

1930

672

Initial letter Q. (375) Proof of a letter designed for the printing press of the artist and René Hague at Pigott's, North Dean, near Speen, Buckinghamshire, 1930. Printed on the same sheet as No.374. *Numbered in pencil by the artist 375 and inscribed on the mount with notes and 78 pt. not for sale.*

Woodcut. $1\frac{3}{8} \times 1\frac{1}{8}$

E.1451(2)—1952

673

Explicit Fleuron VII SM. (376) Proof of a tail-piece on page 253 of *The Fleuron*, Number VII (E.R.G.346a), edited by Stanley Morison, published by the Cambridge University Press and Messrs. Doubleday, Doran & Co., Garden City, New York, 1930.

Lettered with title, inscribed in pencil on the mount by the artist with note and not for sale and numbered 376.

Wood-engraving. $2\frac{3}{4} \times 3$

E.1452—1952

674

Initial letters P, G, O, S, I, E, V, Q, D. (377) Proofs (16 on 1 sheet) of initial letters designed for *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. 1930.

Inscribed in pencil on the mount by the artist with note and not for sale and numbered 377.

Wood-engravings. Various sizes

E.1453(1-16)—1952

675, 676

Initial letter C with girl sitting. (378) Proofs (2, one reversed) of initial letters designed for the Cranach Press, Weimar, 1931. 1930.

Inscribed in pencil on the mount by the artist Initials engraved for Count Kessler (Cranachpresse) no other prints but these two were made by me not for sale and numbered 378.

Wood-engravings. E.1454 $1 \times 1\frac{1}{8}$; E.1455 1×1

E.1454, 1455—1952

677

The Parson's Tale. (379) Proof of the initial letter O and an illustration on page 123, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration as Plate 50 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 379 and inscribed on the mount with notes and Ed. 5 2.2.0.

Wood-engraving. $6\frac{3}{4} \times 5\frac{1}{2}$

E.1456—1952

678

Crucible and smoke. (380) Proof of a tail-piece for 'The Yeoman's Tale' on page 107, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 380 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $1\frac{1}{2} \times 2\frac{1}{2}$

E.1457-1952

679

Jockey. (381) Proof of a decorative border on pages 4, 78, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. Printed on the same sheet as No. 382.

Numbered in pencil by the artist 381 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{4}$

E.1458(1)-1952

680

Horse prancing. (382) Proof of a decorative border on pages 5, 79, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. Printed on the same sheet as No.381.

Numbered in pencil by the artist 382 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{4} \times 2\frac{3}{4}$

E.1458(2)-1952

681

Spray of eleven rounded leaves; seven large on the right, four small on the left. (383) Proof of a decorative border on pages 12, 67, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 51 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No. 384.

Numbered in pencil by the artist 383 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{3}{8} \times 1\frac{3}{8}$

E.1459(1)-1952

1930

682

Girl holding a wounded bird. (384) Proof of a decorative border on page 13, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 51 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.383.

Numbered in pencil by the artist 384 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{3}{8} \times 1\frac{1}{2}$

E.1459(2)-1952

683

Naked man making outcry. (385) Proof of a decorative border on pages 38, 52, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 52 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.386.

Numbered in pencil by the artist 385 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{3}{8} \times 1$

E.1460(1)-1952

684

Woman in black frightened. (386) Proof of a decorative border on page 27, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 52 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.385.

Numbered in pencil by the artist 386 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{1}{2}$

E.1460(2)-1952

685

Young man in black tunic bowing to angel. (387) Proof of a decorative border on pages 26, 36, 62, 112, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.62 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. Printed on the same sheet as No.388.

Numbered in pencil by the artist 387 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{1}{4}$

E.1461(1)-1952

686

An angel. (388) Proof of a decorative border on page 63, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. Printed on the same sheet as No. 387.

Numbered in pencil by the artist 388 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{1}{4} \times 2\frac{1}{4}$

E.1461(2)-1952

687

Bird on bough with parson's hat on. (389) Proof of a decorative border on pages 34, 64, 92, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 53 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No. 390.

Numbered in pencil by the artist 389 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{1}{4}$

E.1462(1)-1952

688

Frightened young man with what he wanted in a cage. (390) Proof of a decorative border on pages 85, 117, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 53 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No. 389.

Numbered in pencil by the artist 390 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{1}{4} \times 2$

E.1462(2)-1952

1930

689

Spray of eight rounded leaves, and one branch lopped off. (391) Proof of a decorative border on page 7, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. Printed on the same sheet as No.392.

Numbered in pencil by the artist 391 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{3}{4} \times 1\frac{1}{8}$

E.1463(1)-1952

690

Man on branch with boy holding his toe. (392) Proof of a decorative border on page 71, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. Printed on the same sheet as No.391.

Numbered in pencil by the artist 392 and inscribed on the mount with notes and 5 I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{8}$

E.1463(2)-1952

691

Naked pygmy looking up to naked girl. (393) Proof of a decorative border on pages 20, 40, 110, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 54 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.394.

Numbered in pencil by the artist 393 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{1}{4} \times 1\frac{3}{8}$

E.1464(1)-1952

692

Naked boy looking up to hermaphrodite. (394) Proof of a decorative border on pages 21, 41, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 54 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No. 393.

Numbered in pencil by the artist 394 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{3}{8} \times 2\frac{1}{8}$

E.1464(2)-1952

693

Woman growing out of a tree, and holding apple in closed left hand. (395) Proof of a decorative border on pages 8, 49, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 55 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No.396.

Numbered in pencil by the artist 395 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{1}{2} \times 1\frac{3}{8}$

E.1465(1)-1952

694

Woman growing out of a tree, and holding apple in open right hand. (396) Proof of a decorative border on pages 9, 81, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration on Plate 55 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Printed on the same sheet as No. 395.

Numbered in pencil by the artist 396 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{3}{8} \times 1\frac{5}{8}$

E.1465(2)-1952

695

Spray with four birds. (397) Proof of a decorative border on pages 14, 44, 118, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. Printed on the same sheet as No.398.

Numbered in pencil by the artist 397 and inscribed on the mount with notes and 5. I.I.O.

Wood-engraving. $7\frac{3}{8} \times 1\frac{3}{8}$

E.1466(1)-1952

1930

696

Girl with magic ring on right thumb. (398) Proof of a decorative border on pages 15, 45, 69, 119, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. Printed on the same sheet as No.397.

Numbered in pencil by the artist 398 and inscribed on the mount with notes and 5 l.l.o.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1466(2)-1952

697

Boy in black 'tights', white kilt. (399) Proof of a decorative border on pages 10, 43, 56, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 399 and inscribed on the mount with notes and 5 l.l.o.

Wood-engraving. $7\frac{1}{2} \times 1\frac{1}{4}$

E.1467-1952

698

The Devil on dead branch. (400) Proof of a decorative border on pages 11, 77, 89, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 400 and inscribed on the mount with notes and 5 l.l.o.

Wood-engraving. $7\frac{1}{2} \times 2\frac{1}{4}$

E.1468-1952

699

Man shooting arrow, bird with parson's hat. (401) Proof of a decorative border on page 109, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration as Plate I of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 401 and inscribed on the mount with notes and 5 l.l.o.

Wood-engraving. $7\frac{1}{2} \times 2\frac{1}{4}$

E.1469-1952

700

Cupid with black wings cheering. (402) Proof of a decorative border on pages 23, 37, 121, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 402 and inscribed on the mount with notes and 5. 1.1.0.

Wood-engraving. $7\frac{1}{2} \times 2\frac{1}{4}$

E.1470-1952

701

The Squire's Tale. (403) Proof of an illustration on page I, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 403 and inscribed on the mount with notes and 5 2.2.0.

Wood-engraving. $7\frac{3}{8} \times 5\frac{1}{8}$

E.1471-1952

702

Initial letters 'S H (with a ring)'. (403A) Proof of initial letters used on page I, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Inscribed in pencil by the artist part of 403 and on the mount with note and numbered 403A.

Wood-engraving. $1 \times 2\frac{1}{4}$

E.1472-1952

703

Pegasus and the initial letter A. (404) Proof of a tail-piece for 'The Squire's Tale' on page 24, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 404 and inscribed on the mount with notes and 5 2.2.0.

Wood-engraving. $7\frac{1}{8} \times 4\frac{3}{8}$

E.1473-1952

1930

704

The Franklyn's Tale. (405) Proof of an illustration on page 25, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration as Plate 56 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 405 and inscribed on the mount with notes and 5 2.2.0.

Wood-engraving. $7\frac{1}{2} \times 4\frac{1}{2}$

E.1474-1952

705

The Second Nun's Tale. (406) Proof of an illustration on page 57, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration as Plate 58 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 406 and inscribed on the mount with notes and 5 2.2.0.

Wood-engraving. $7\frac{1}{2} \times 5\frac{1}{2}$

E.1475-1952

706

The Yeoman's Tale. (407) Proof of the initial letter W and an illustration on page 76, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930. The block was subsequently used for illustration as Plate 57 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 407 and inscribed on the mount with notes and 5 2.2.0.

Wood-engraving. $7\frac{1}{2} \times 5\frac{1}{2}$

E.1476-1952

707

The Manciple's Tale. (408) Proof of the initial letter W and an illustration on page 108, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 408 and inscribed on the mount with notes and 5 2.2.0.

Wood-engraving. $7\frac{1}{2} \times 5\frac{1}{2}$

E.1477-1952

708

The Parson's Tale: prologue. (409) Proof of the initial letter B and an illustration on page 120, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 409 and inscribed on the mount with notes and 5 2.2.0.

Wood-engraving. $7\frac{3}{4} \times 5\frac{1}{2}$

E.1478-1952

709

Amnon. (410) Proof of the frontispiece to *The Story of Amnon* (E.R.G.283), No.1 of the publications of René Hague and Eric Gill, Pigotts, North Dean, near Speen, Buckinghamshire, 1930. The block was subsequently used for illustration as Plate 59 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 410 and inscribed on the mount with title and front. piece for book (Pigotts Press No.1).

Wood-engraving. $3\frac{1}{2} \times 2\frac{3}{4}$

E.1479-1952

710

Initial letters Q, E, W, B, M, L, T, D. (411) Proofs (10 on 1 sheet) of initial letters used in *The Duinese Elegies* (E.R.G.347) by Rainer Maria Rilke, with an English translation by E. and V. Sackville-West, printed by the Cranach Press, Weimar, and published by the Hogarth Press, London and Insel-Verlag, Leipzig, 1931. 1930. Printed on the same sheet as No.412.

Numbered in pencil by the artist 411 & 412. Inscribed on the mount with notes etc.

Wood-engravings. Various sizes

E.1480(1)-1952

711

Initial letters W, J, E, O, F, M, D. (412) Proofs (10 on 1 sheet) of initial letters used in *The Duinese Elegies* (E.R.G.347) by Rainer Maria Rilke, with an English translation by E. and V. Sackville-West, printed by the Cranach Press, Weimar, and published by the Hogarth Press, London, and Insel-Verlag, Leipzig, 1931. 1930. Printed on the same sheet as No.411.

Numbered in pencil by the artist 411 & 412. Inscribed on the mount with notes etc.
Wood-engravings. Various sizes E.1480(2)-1952

712

Woman dancing. (413) Proof of a design for the title-page to *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930.

Inscribed in pencil on the mount by the artist Device for Title page of "Clothes" No.10 (Essay on Clothes by E. G. Ionn. Cape. 1931) 10 @ 10/6 and numbered 413.

Wood-engraving. $2\frac{1}{4} \times 2$

E.1481-1952

713

Art and Prudence. (414) Proof of an illustration (not used) to *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930.

Signed EG. Inscribed in pencil on the mount by the artist with title and *Clothes* (No.1) 10 1.10.0 and numbered 414.

Wood-engraving. $3\frac{7}{8} \times 3$

E.1482-1952

714

Art and Prudence. (414A) Proof of an illustration on page 2 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930.

Signed EG. Inscribed in pencil on the mount by the artist Same as 414 but with new top part Ed 10 £1.1.0 and numbered 414A.

Wood-engraving. $5\frac{1}{4} \times 3$

E.1483-1952

715

Clothes as Houses. (415) Proof of an illustration on page 26 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930. The block was subsequently used for illustration as Plate 66 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague and Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist with title and ("Clothes" No.2) 10 @ 1.10.0 and numbered 415.

Wood-engraving. 2 $\frac{7}{8}$ × 3

E.1484-1952

716

Clothes as Workshops. (416) Proof of an illustration on page 51 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930. The block was subsequently used for illustration as Plate 67 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist with title and ("Clothes" No. 3) 10 @ 1.10.0 and numbered 416.

Wood-engraving. 3 $\frac{1}{8}$ × 3

E.1485-1952

717

Clothes as Churches and Town Halls. (417) Proof of an illustration on page 79 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930.

Numbered in pencil by the artist 417. Inscribed on the mount with title and (Clothes No.4) 10 @ 1.10.0 and numbered 417.

Wood-engraving. 3 $\frac{3}{8}$ × 3

E.1486-1952

718

Clothes for special parts. (418) Proof of an illustration on page 110 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930.

Numbered in pencil by the artist 418. Inscribed on the mount with title and (Clothes No. 5) 10 @ 1.10.0 and numbered 418.

Wood-engraving. 2 $\frac{3}{4}$ × 3

E.1487-1952

1930

719

The Tyranny of Tailors. (419) Proof of an illustration on page 132 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930. The block was subsequently used for illustration as Plate 68 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934; on page 71 of *In a Strange Land* (E.R.G.51) by the artist, published by Messrs. Jonathan Cape Ltd., London, 1944; on page 155 of *Essays* (E.R.G.53) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1947. *Numbered in pencil by the artist 419. Inscribed on the mount with title and (Clothes No. 6) 10 @ 1.10.0 and numbered 419.*
Wood-engraving. 4×3

E.1488-1952

720

Nature and Nakedness. (420) Proof of an illustration on page 162 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930. The block was subsequently used for illustration as Plate 69 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.
Inscribed in pencil on the mount by the artist with title and ("Clothes" No.7) 25 £2.2.0 and numbered 420.
Wood-engraving. 5½×2½

E.1489-1952

721

Trousers. (421) Proof of an illustration on page 186 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930.
Numbered in pencil by the artist 421 and inscribed on the mount with title and (Clothes No. 8) 10 @ 1.10.0 and numbered 421.
Wood-engraving. 3½×3

E.1490-1952

722

Trousers and spats. (422) Proof of a tail-piece on page 199 of *Clothes* (E.R.G.22) by the artist, published by Messrs. Jonathan Cape Ltd., London and Toronto, 1931. 1930.
Inscribed in pencil on the mount by the artist Trousers ("Clothes" No 9) 10 @ 10/6 and numbered 422.
Wood-engraving. 2×2

E.1491-1952

723

Monogram E R [Eric, René]. (423) Proofs (2 on 1 sheet) of lettering on the front cover of *Notices of Books to be printed by René Hague and Eric Gill* (E.R.G.644) at Pigotts, North Dean, near Speen, Buckinghamshire, No.1, January 1931. 1930. Later issued by Messrs. Sheed & Ward Ltd., London, April 1931. The block was used as a printer's mark on page 25 of *Twenty-Three Carols* (E.R.G.346b), printed by René Hague and Eric Gill at Pigotts, 1930.

Numbered in pencil by the artist 423 and inscribed on the mount Press Mark for Pigotts Press and numbered 423.

Woodcuts. Each $\frac{7}{8} \times 1\frac{1}{4}$

E.1492(1,2)-1952

724

Sacred Heart and Crown. (424) Proof of a design for the confirmation card of Gordian Gill, 1930.

Lettered IHS. Numbered in pencil by the artist 424 and inscribed on the mount Device for Gordian's Confirmation Card and numbered 424.

Wood-engraving. $1\frac{1}{4} \times 1\frac{1}{4}$

E.1493-1952

725

Christ as Minister. (425) Proof of a design for the marriage invitation card of René and Joanna Hague, 1930.

Numbered in pencil by the artist 425 and inscribed on the mount Design for Marriage Invitation Card (for J. & R.) 10. 1.1.0 and numbered 425.

Wood-engraving. $3\frac{1}{4} \times 2\frac{1}{4}$

E.1494-1952

726

Spray of nine pointed leaves and three curls. (426) Proof of a tail-piece on page 61, Volume IV of Chaucer's *The Canterbury Tales* (E.R.G.281), No.63 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Numbered in pencil by the artist 426 and inscribed on the mount with notes and 5 1.1.0.

Wood-engraving. $1\frac{1}{2} \times 4\frac{3}{4}$

E.1495-1952

727

Mellors. (427) Proof of a design for an illustration to *Lady Chatterley's Lover* by D. H. Lawrence and used as the frontispiece to *Clothing Without Cloth* (E.R.G.20) by the artist, No.75 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. 1930.

Inscribed in pencil on the mount by the artist spoilt proof EG Mellors to go with Nos. 19, 20 & 21 as illustration to Essay on nakedness by EG 15. 2.2.0 and numbered 427.

Wood-engraving. $5\frac{3}{8} \times 1\frac{7}{8}$

E.1496-1952

1930

727a

[Pegasus.] Design for the cover of *Poetry* (E.R.G.345), a magazine of verse edited by Harriet Monroe, Chicago. First used October 1930.
Wood-engraving. $4\frac{1}{2} \times 4\frac{7}{8}$

[Note: The artist's personal file contained neither an impression nor a record sheet; an impression from the block is in the Department of P.& D., see E.885-1936. There is a variant design placed by the artist at the end of 1931, for an impression of which see E.1561-1952, Catalogue No.826.

727b

[New Year Card for the Fanfare Press, London, 1931, engraved by Eric Gill after a design by Denis Tegetmeier.] 1930.
[Wood-engraving. 4×3]

Note: An impression from this block is in the possession of Evan R. Gill.

1931

728

[Lady C.] (428) Design for an illustration to *Lady Chatterley's Lover* by D. H. Lawrence. 1931.

Signed in reverse EG and lettered CC.]

[Wood-engraving. $5\frac{7}{8} \times 3\frac{1}{2}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by the artist in *Engravings 1928-1933*.
An impression from this block is in the possession of Evan R. Gill.

729

Book-plate of Miss Anne Robinson. (429) Proof. 1931.

Lettered Ex libris Anne Robinson. Inscribed in pencil on the mount by the artist for sale and numbered 429.

Wood-engraving. $1\frac{5}{8} \times 2$

E.1497-1952

730

Book-plate for Clarence Elliott. (430) Proof. 1931.

Lettered Ex libris Clarence Elliott. Inscribed in pencil on the mount by the artist not for sale and numbered 430.

Wood-engraving. $2 \times 1\frac{3}{4}$

E.1498-1952

731

Three alphabets sans-serif, one upper- and two in lower-case. (431) Proof of an illustration on page 64 of *Typography* (E.R.G.21) by the artist, printed by René Hague and Eric Gill at Pigotts, North Dean, near Speen, Buckinghamshire, and published by Messrs. Sheed & Ward Ltd., London, 1931. The block was subsequently used for illustration on Plate 64 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed EG. Inscribed in pencil on the mount by the artist Diagram for "Typography" not for sale and numbered 431.

Wood-engraving. $3\frac{3}{8} \times 3\frac{1}{8}$

E.1499-1952

732

Three alphabets with serifs, one upper- and two in lower-case. (432, 1st state) Proof of an illustration on page 65 of *Typography* (E.R.G.21) by the artist, printed by René Hague and Eric Gill at Pigotts, North Dean, near Speen, Buckinghamshire, and published by Messrs. Sheed & Ward Ltd., London, 1931.

Signed EG. Inscribed in pencil on the mount by the artist Diagram for "Typography" a few prints @ 10/6 and numbered 432.

Wood-engraving. $2\frac{3}{4} \times 3\frac{1}{8}$

E.1500-1952

Three alphabets with serifs, one upper- and two in lower-case. (432, final state) Proof of an illustration on page 65 of *Typography* (E.R.G.21) by the artist, printed by René Hague and Eric Gill at Pigotts, North Dean, near Speen, Buckinghamshire, and published by Messrs. Sheed & Ward Ltd., London, 1931. The block was subsequently used for illustration on Plate 64 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed EG.

Wood-engraving. $2\frac{3}{4} \times 3\frac{1}{8}$

E.1501-1952

1931

732a, 732b

[Letters a, e, f, q (432A), and Q (432B)]. Designed by Eric Gill, engraved by R. J. Beedham, and finished by Eric Gill, for illustration on pages 59, 62 of *Typography* (E.R.G.21) by the artist, printed by René Hague and Eric Gill at Pigotts, North Dean, near Speen, Buckinghamshire, and published by Messrs. Sheed & Ward Ltd., London, 1931. The blocks were subsequently used for illustration as Plate 65 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

[Woodcuts. Various sizes]

Note: The artist's personal file contained neither impressions nor record sheets; the subjects are listed by the artist in *Engravings 1928-1933*.

733

Tree and Dog. (433) Proof of a design for the press mark of the Pigotts Press, North Dean, near Speen, Buckinghamshire, 1931.

Inscribed in pencil on the mount by the artist Pigotts Press Mark (1) and numbered 433.

Wood-engraving. $3\frac{3}{8} \times 2\frac{1}{8}$

E.1503-1952

Note: Evan R. Gill possesses an impression, with an additional block, printed in red, representing flames surrounding the upper part of the tree which was used on the back of the dust-jacket of the first edition of *Typography*.

734

Tree and Dog. (434) Proof of a design for the press mark of the Pigotts Press, North Dean, near Speen, Buckinghamshire, 1931.

Inscribed in pencil on the mount by the artist Pigotts Press Mark (2) and numbered 434.

Wood-engraving. $3\frac{3}{8} \times 2\frac{1}{8}$

E.1503-1952

735-756

Initial letters M, N, O, U, D, I, K, W, J, L, F, Q. (435-452, 452A-D) Proofs (22 on 3 sheets, 2 of which are attached to the third) used in *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931.

Numbered in pencil by the artist and inscribed on the mount with numbers and additional initials for Cranachpresse Song of Songs not for sale extra letters 452 a. b. c. & d.

Wood-engravings.

E.1504(1-22)-1952

735	E, with lovers (435)	$1 \times 1\frac{1}{2}$	E.1504(1)-1952
736	Q, with lovers (436)	$1 \times 1\frac{1}{2}$	E.1504(2)-1952
737	M (437)	$\frac{3}{4} \times 1$	E.1504(3)-1952
738	N (438)	$\frac{7}{8} \times \frac{7}{8}$	E.1504(4)-1952
739	O (439)	$\frac{7}{8} \times \frac{7}{8}$	E.1504(5)-1952
740	U (440)	$\frac{3}{4} \times \frac{7}{8}$	E.1504(6)-1952
741	D (441)	$\frac{3}{4} \times \frac{7}{8}$	E.1504(7)-1952
742	I (442)	$\frac{3}{4} \times \frac{1}{2}$	E.1504(8)-1952
743	K (443)	$\frac{3}{4} \times \frac{7}{8}$	E.1504(9)-1952
744	W (444)	$\frac{3}{4} \times 1\frac{1}{8}$	E.1504(10)-1952
745	J (445)	$\frac{3}{4} \times \frac{3}{4}$	E.1504(11)-1952
746	J (446)	$\frac{3}{4} \times \frac{3}{4}$	E.1504(12)-1952
747	K (447)	$\frac{5}{8} \times \frac{3}{4}$	E.1504(13)-1952
748	M (448)	$\frac{5}{8} \times \frac{3}{4}$	E.1504(14)-1952
749	W (449)	$\frac{5}{8} \times \frac{7}{8}$	E.1504(15)-1952
750	J (450)	$\frac{5}{8} \times \frac{1}{2}$	E.1504(16)-1952
751	Q (451)	$\frac{5}{8} \times \frac{3}{4}$	E.1504(17)-1952
752	Q (452)	$\frac{5}{8} \times \frac{3}{4}$	E.1504(18)-1952
753	L (452A)	$\frac{5}{8} \times \frac{5}{8}$	E.1504(19)-1952
754	M (452B)	$\frac{5}{8} \times \frac{1}{2}$	E.1504(20)-1952
755	F (452C)	$\frac{5}{8} \times \frac{1}{2}$	E.1504(21)-1952
756	Q (452D)	$\frac{5}{8} \times \frac{5}{8}$	E.1504(22)-1952

757

Vadam ad montem. (453) Proof of an illustration on page 14 of *Canticum Canticorum* (E.R.G.284), published by the Cranach Press, Weimar, 1931. The block was subsequently used for illustration as Plate 62 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Signed EG. Inscribed in pencil on the mount by the artist Song of Songs (No 11) Vadam ad montem myrrhae 20 £3.3.0 and numbered 453.

Wood-engraving. $5\frac{1}{8} \times 2\frac{3}{8}$

E.1505-1952

1931

758

Unicorn. (454) Proof of a book-plate for Scott Cunningham, 1931. Lettered *Ex Libris Scott Cunningham*. *Inscribed in pencil on the mount by the artist* Bookplate not for sale and numbered 454. Wood-engraving. $1\frac{7}{8} \times 2\frac{1}{8}$ E.1506-1952

759

Dog and tree with flames. (455) Proof of a design for the press mark of the Pigotts Press, North Dean, near Speen, Buckinghamshire, 1931. The block was subsequently used as an illustration on page 152 of Shakespeare's *Hamlet Prince of Denmark* (E.R.G.287), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, for the Limited Editions Club, New York, 1933.

Inscribed in pencil on the mount by the artist Pigotts Press Mark not for sale and numbered 455.

Wood-engraving. $3\frac{1}{8} \times 1\frac{3}{4}$

E.1507-1952

760

Initial letters P, P (in reverse). (456) Proofs (2 on 1 sheet) of a design for the Monotype 'Perpetua' fount, 1931.

Inscribed in pencil on the mount by the artist with note and not for sale and numbered 456.

Woodcuts. Each $1\frac{3}{4} \times 1\frac{3}{8}$

E.1508(1,2)-1952

761

The Angel of St. Matthew. (457) Proof of an illustration on page 3 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 72 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist Matthew p 3* *the page numbers are those of the published book and on the mount G 1 i.e. Gospels series No.1. illustrations for Golden Cockerel Press Gospels. 10, 1.1.0 Note: The Gospel series run from Catalogue No.457 to 519 (except No.495) see also 330 & 330A and numbered 457.

Wood-engraving. $5\frac{3}{4} \times 5\frac{5}{8}$

E.1509-1952

762

The Lion of St. Mark. (458) Proof of an illustration on page 79 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 73 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist Mark and with page number, and on the mount with note and 10, 1.1.0 and numbered 458.

Wood-engraving. $4\frac{1}{2} \times 5\frac{3}{4}$

E.1510-1952

763

The Bull calf of St. Luke. (459) Proof of an illustration on page 129 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 74 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist Luke and with page number and on the mount with note and 10, 1.1.0 and numbered 459.

Wood-engraving. $4\frac{3}{4} \times 5\frac{1}{2}$

E.1511-1952

764

The Eagle of St. John. (460) Proof of an illustration on page 211 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 75 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist John and with page number, and on the mount with note and 10, 1.1.0 and numbered 460.

Wood-engraving. $5\frac{3}{8} \times 6\frac{1}{2}$

E.1512-1952

765

Vesica. (461) Proof of the initial letter T used on page 5 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos. 462, 463.

Numbered in pencil by the artist 461 and inscribed on the mount with notes etc and 10, 1.1.0.

Wood-engraving. $2\frac{1}{2} \times 1\frac{3}{4}$

E.1513(1)-1952

1931

766

Devil's Serpent. (462) Proof of the initial letter T used on page 11 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.461, 463.

Numbered in pencil by the artist 462 and inscribed on the mount with notes etc. and 10, 1.1.0.

Wood-engraving. $3 \times 1\frac{1}{2}$

E.1513(2)-1952

767

Initial letter A, with left-hand limb flourished. (463) Proof of the initial letter used on page 88 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.461, 462.

Numbered in pencil by the artist 463 and inscribed on the mount with notes etc. and 10, 1.1.0.

Woodcut. $1\frac{3}{4} \times 1\frac{7}{8}$

E.1513(3)-1952

768

The Transfiguration. (464) Proof of the initial letter A used on page 44 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number, and on the mount with note and 10, 10/6 and numbered 464.

Wood-engraving. $4\frac{3}{4} \times 1\frac{7}{8}$

E.1514-1952

769

Christ and the Leper. (465) Proof of an illustration embodying the initial word 'And' to St. Matthew VII, 28 on page 20 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 76 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 465.

Wood-engraving. $4 \times 5\frac{7}{8}$

E.1515-1952

770

The Sower. (466) Proof of the initial letter T used on page 33 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 70 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 10/6 and numbered 466.

Wood-engraving. $2\frac{1}{2} \times 2\frac{1}{4}$

E.1516-1952

771

John the Baptist's beheading. (467) Proof of an illustration embodying the initial word 'At' to St. Matthew XIV on page 37 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 78 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 467.

Wood-engraving. $4\frac{1}{2} \times 6\frac{1}{4}$

E.1517-1952

772

Palm Sunday. (468) Proof of an illustration embodying the initial word 'And' to St. Matthew XXI on page 52 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 71 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and (sixteen) 16, 1.1.0 and numbered 468.

Wood-engraving. $5\frac{1}{2} \times 7\frac{1}{4}$

E.1518-1952

1931

773

Mary Magdalen. (469) Proof of an illustration embodying the initial word 'And' to St. Matthew XXVI on page 66 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 77 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, l.l.0 and numbered 469.

Wood-engraving. $4\frac{1}{2} \times 7$

E.1519-1952

774

Initial letter A with Chalice. (470) Proof of initial letter used on page 68 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as No.473.

Inscribed in pencil by the artist with page numbers, notes, and on the mount with notes etc. and 10, 5/- and numbered 470.

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{2}$

E.1520(1)-1952

775

Gethsemane. (471) Proof of an illustration embodying the initial word 'Then' to St. Matthew XXVI, 36 on page 69 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with note and 10, l.l.0 and numbered 471.

Wood-engraving. $4\frac{1}{2} \times 7\frac{3}{8}$

E.1521-1952

776

Peter and the Cock. (472) Proof of an illustration embodying the initial word 'When' to St. Matthew XXVII on page 72 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 79 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with notes and 10, l.l.0 and numbered 472.

Wood-engraving. $3\frac{1}{2} \times 7\frac{1}{2}$

E.1522-1952

777

Initial letter A with Whip. (473) Proof of initial letter used on page 73 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as No.470.

Inscribed in pencil by the artist with page numbers, notes, and on the mount with notes etc. and 10, 5/- and numbered 473.

Wood-engraving. $1 \times 1\frac{1}{2}$

E.1520(2)-1952

778

The Crucifixion. (474) Proof of an illustration embodying the initial word 'Then' to St. Matthew XXVII, 27 on page 74 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 80 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with notes and 10, 3.3.0 and numbered 474.

Wood-engraving. $8\frac{1}{2} \times 6\frac{1}{2}$

E.1523-1952

779

Mary at the tomb. (475) Proof of an illustration embodying the initial word 'In' to St. Matthew XXVIII on page 77 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 81 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 475.

Wood-engraving. $4\frac{3}{8} \times 6\frac{1}{8}$

E.1524-1952

780

The Baptism of Jesus. (476) Proof of an illustration embodying the initial word 'The' to St. Mark I on page 81 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 84 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 476.

Wood-engraving. $6\frac{1}{2} \times 7$

E.1525-1952

781

The Devil. (477) Proof of an illustration embodying the initial word 'And' to St. Mark I, 9 on page 82 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with notes and 10, 10/6d and numbered 477.

Wood-engraving. $2\frac{3}{8} \times 4\frac{1}{4}$

E.1526-1952

Note: This impression appears to be made on a blank portion of a page-proof of page 82 of *Typography* (E.R.G.21) by the artist, 1931.

782

Initial letter A with floreated left-hand limb. (478) Proof of an initial letter used on page 90 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as No.483.

Inscribed in pencil by the artist with page number and on the mount with notes etc. and 10, 10/6 and numbered 478.

Woodcut. $3\frac{1}{2} \times 2$

E.1527(1)-1952

783

Herod's feast. (479) Proof of an illustration embodying the initial word 'And' to St. Mark VI, 21 on page 95 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 82 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 10/6 and numbered 479.

Wood-engraving. $3\frac{1}{4} \times 6\frac{1}{4}$

E.1528-1952

784

The feeding of the multitude. (480) Proof of an illustration embodying the initial word 'In' to St. Mark VIII on page 100 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 480.

Wood-engraving. $3\frac{1}{2} \times 6\frac{1}{2}$

E.1529-1952

785

The Money Changers. (481) Proof of an illustration embodying the initial word 'And' to St. Mark XI, 12 on page 110 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 481.

Wood-engraving. $2\frac{3}{4} \times 7$

E.1530-1952

786

The Last Supper. (482) Proof of an illustration embodying the initial word 'And' to St. Mark XIV, 22 on page 119 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 482.

Wood-engraving. $3\frac{1}{4} \times 6\frac{3}{8}$

E.1531-1952

787

Cock and Spear. (483) Proof of the initial letter A used on page 122 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 85 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with notes etc. and 10, 10/6 and numbered 483.

Wood-engraving. $2\frac{1}{4} \times 2\frac{1}{4}$

E.1527(2)-1952

788

The Deposition. (484) Proof of an illustration embodying the initial word 'And' to St. Mark XV, 42 on page 125 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 83 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber, Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with notes and 10, 3.3.0 and numbered 484.

Wood-engraving. $8 \times 6\frac{1}{2}$

E.1532-1952

789

Go Ye. (485) Proof of lettering used on page 127 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 5/- and numbered 485.

Woodcut. $2\frac{1}{4} \times 6\frac{7}{8}$

E.1533-1952

790

Initial letter F, with pointed leaves. (486) Proof of an initial letter used on page 131 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Mounted on the same sheet as No.487.

Numbered in pencil by the artist 486 and inscribed on the mount with note and 486 10, 5/- 487 10, 2.2.0.

Woodcut. $1\frac{3}{4} \times 2\frac{3}{4}$

E.1534-1952

791

The Visitation. (487) Proof of an illustration embodying the initial word 'There' to St. Luke I, 5 on page 131 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 85 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Mounted on the same sheet as No.486.

Inscribed in pencil by the artist with page number and note and numbered 487. Inscribed on the mount with notes, numbers and 10, 5/- 10, 2.2.0.

Wood-engraving. $4\frac{3}{4} \times 6\frac{3}{8}$

E.1535-1952

792

The Annunciation. (488) Proof of an illustration embodying the initial word 'And' to St. Luke I, 28 on page 133 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 86 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 488.

Wood-engraving. $3\frac{1}{2} \times 7\frac{1}{4}$

E.1536-1952

793

Initial letter M, with a lily. (489) Proof of an initial letter to the 'Magnificat' on page 134 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.490, 492, 494.

Inscribed in pencil by the artist with note and numbered 489. Inscribed on the mount with notes and numbers and 10, 10/6.

Woodcut. $1\frac{1}{2} \times 1\frac{3}{4}$

E.1537(1)-1952

794

Initial letter B, with a flourish. (490) Proof of an initial letter to the 'Benedictus' on page 136 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.489, 492, 494.

Inscribed in pencil by the artist with note and numbered 490. Inscribed on the mount with notes and numbers and 10, 10/6.

Woodcut. $1\frac{1}{2} \times 1\frac{3}{4}$

E.1537(2)-1952

795

The Nativity. (491) Proof of an illustration embodying the initial word 'And' to St. Luke II on page 137 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 87 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 2.2.0 and numbered 491.

Wood-engraving. $5 \times 6\frac{1}{4}$

E.1538-1952

1931

796

Initial letter L, with flourish. (492) Proof of an initial letter to the 'Nunc Dimittis' on page 139 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.489, 490, 494.

Inscribed in pencil by the artist with note and numbered 492. Inscribed on the mount with notes and numbers and 10, 10/6.

Woodcut. $1\frac{1}{4} \times 1$

E.1537(3)-1952

797

The Temptation. (493) Proof of an illustration embodying the initial word 'And' to St. Luke IV on page 145 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 88 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with notes and 10, 1.1.0 and numbered 493.

Wood-engraving. $4\frac{1}{2} \times 7\frac{3}{8}$

E.1539-1952

798

Initial letter N, with a fish. (494) Proof of an initial letter used on page 148 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.489, 490, 492.

Inscribed in pencil by the artist with note and numbered 494. Inscribed on the mount with notes and numbers and 10, 10/6.

Wood-engraving. $2\frac{3}{8} \times 2\frac{1}{4}$

E.1537(4)-1952

799

Lion and Thunderbolt. (495) Proof of a design for letter-heading for the British Broadcasting Corporation, 1931.

Inscribed in pencil on the mount by the artist with notes and n. f. s. and numbered 495.

Wood-engraving. $1\frac{1}{4} \times 2\frac{1}{8}$

E.1540-1952

800

The Widow's son of Nain. (496) Proof of an illustration embodying the initial word 'Now' to St. Luke VII, 12 on page 155 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 496.

Wood-engraving. $2\frac{3}{8} \times 7\frac{1}{4}$

E.1541-1952

801

Initial letter N, with ship. (497) Proof of an initial letter used on page 159 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. *Inscribed in pencil by the artist with page number and on the mount with note and 10, 5/- and numbered 497.*
Woodcut. $1\frac{3}{8} \times 2\frac{1}{4}$ E.1542-1952

802

Christ with child. (498) Proof of an illustration embodying the initial word 'And' to St. Luke IX, 47 on page 165 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. *Inscribed in pencil by the artist with page number and on the mount with note and 10, 10/6 and numbered 498.*
Wood-engraving. $2\frac{3}{8} \times 3\frac{1}{8}$ E.1543-1952

803

Praying man. (499) Proof of the initial letter O to the Lord's Prayer, St. Luke XI, 2 on page 169 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. *Inscribed in pencil by the artist with page number and on the mount with note and 10, 10/6 and numbered 499.*
Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$ E.1544-1952

804

The Prodigal Son. (500) Proof of an illustration embodying the initial word 'And' to St. Luke XV, 11 on page 182 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. *Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 500.*
Wood-engraving. $3\frac{3}{8} \times 7\frac{1}{4}$ E.1545-1952

805

Initial letter A, flourished, with leaves. (501) Proof of an initial letter used on page 188 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.503, 509. *Inscribed in pencil by the artist with page number etc. and numbered 501. Inscribed on the mount with notes and 10, 5/-.*
Woodcut. $1\frac{1}{4} \times 1\frac{3}{8}$ E.1546(1)-1952

1931

806

The Pharisee and the Publican. (502) Proof of an illustration and the initial letter T on page 189 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 89 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 502.

Wood-engraving. $4\frac{1}{4} \times 7$

E.1547-1952

807

Initial letter B, flourished, with leaves. (503) Proof of an initial letter used on page 198 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.501, 509.

Inscribed in pencil by the artist with page number etc. and numbered 503. Inscribed on the mount with notes and 10, 5/-.

Woodcut. $1\frac{1}{2} \times 1\frac{1}{2}$

E.1546(2)-1952

808

The Roman eagle and SPQR. (504) Proof of the initial letter A used on page 203 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.510, 513, 516.

Inscribed in pencil on the mount by the artist with notes etc. and numbered 504 and 10, 1.1.0.

Wood-engraving. $2\frac{1}{2} \times 2$

E.1548(1)-1952

809

The burial of Christ. (505) Proof of an illustration embodying the initial word 'And' to St. Luke XXIII, 50 on page 206 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 90 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 3.3.0 and numbered 505.

Wood-engraving. $7\frac{3}{8} \times 7\frac{1}{2}$

E.1549-1952

810

Christ at Emmaus. (506) Proof of an illustration embodying the initial word 'And' to St. Luke XXIV, 13 on page 208 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 506.

Wood-engraving. $2\frac{3}{4} \times 6\frac{1}{4}$

E.1550-1952

811

The Creation. (507) Proof of an illustration embodying the initial word 'In' to St. John I on page 213 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 91 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 3.3.0 and numbered 507.

Wood-engraving. $6\frac{1}{4} \times 7\frac{3}{8}$

E.1551-1952

812

St. John the Baptist preaching. (508) Proof of an illustration embodying the initial word 'There' to St. John I, 6 on page 214 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 508.

Wood-engraving. $4\frac{3}{8} \times 6\frac{7}{8}$

E.1552-1952

813

Initial letter J, flourished, with leaves. (509) Proof of an initial letter used on page 215 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos. 501, 503.

Inscribed in pencil by the artist with page number etc. and numbered 509. Inscribed on the mount with notes and 10, 5/-.

Woodcut. $1\frac{1}{2} \times 1\frac{1}{8}$

E.1546(3)-1952

1931

814

Cana of Galilee. (510) Proof of the initial letter A used on page 217 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.504, 513, 516.

Inscribed in pencil on the mount by the artist with notes etc. and numbered 510, and 10, 1.1.0.

Wood-engraving. $2\frac{1}{4} \times 2\frac{1}{8}$

E.1548(2)-1952

815

The Woman of Samaria. (511) Proof of an illustration embodying the initial word 'Then' to St. John IV, 5 on page 221 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 92 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with notes and 10, 1.1.0 and numbered 511.

Wood-engraving. $3\frac{1}{2} \times 6\frac{1}{2}$

E.1553-1952

816

The Woman taken in adultery. (512) Proof of an illustration embodying the initial word 'And' to St. John VIII, 3 on page 234 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 92 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 512.

Wood-engraving. $3\frac{3}{4} \times 7\frac{1}{4}$

E.1554-1952

817

Initial letter A, with leaves. (513) Proof of an initial letter used on page 237 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.504, 510, 516.

Numbered in pencil by the artist 513 and inscribed on the mount with notes etc. and 10, 1.1.0.

Woodcut. $1\frac{1}{2} \times 1\frac{1}{2}$

E.1548(3)-1952

818

The raising of Lazarus. (514) Proof of an illustration embodying the initial word 'And' to St. John XI, 43 on page 244 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 93 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist (but deleted) 5/10 Eric G and inscribed with page number. Inscribed on the mount with notes and 10, 1.1.0 and numbered 514.

Wood-engraving. $2\frac{1}{2} \times 6$

E.1555-1952

819

Christ washing Peter's feet. (515) Proof of an illustration embodying the initial word 'Jesus' to St. John XIII, 3 on page 249 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 94 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10, 1.1.0 and numbered 515.

Wood-engraving. $2\frac{1}{2} \times 7\frac{1}{4}$

E.1556-1952

820

Initial letter I, with crosses. (516) Proof of an initial letter used on page 253 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. Printed on the same sheet as Nos.504, 510, 513.

Numbered in pencil by the artist 516 and inscribed on the mount with notes etc. and 10, 1.1.0.

Woodcut. $1\frac{1}{2} \times \frac{7}{8}$

E.1548(4)-1952

821

Christ, Peter and Malchus. (517) Proof of an illustration embodying the initial word 'Then' to St. John XVIII, 10 on page 259 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 94 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with notes and 10. 1.1.0 and numbered 517.

Wood-engraving. $2 \times 6\frac{3}{4}$

E.1557-1952

822

Christ crowned. (518) Proof of an illustration embodying the word 'Jesus' to St. John XIX, 19 on page 263 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration as Plate 95 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 16. 3.3.0 and numbered 518.

Wood-engraving. $7\frac{3}{4} \times 6\frac{3}{4}$

E.1558-1952

823

St. Thomas's doubt. (519) Proof of the initial letter A used on page 267 of *The Four Gospels* (E.R.G.285), No.78 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1931. The block was subsequently used for illustration on Plate 93 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil by the artist with page number and on the mount with note and 10. 10/6 and numbered 519.

Wood-engraving. $2\frac{3}{4} \times 2\frac{3}{4}$

E.1559-1952

824

Design for the cover of the *Journal* of the Royal Institute of British Architects (E.R.G.348), first used on issue No.1, Volume 39, Third Series, 7 November 1931. (520) Proof.

Signed in pencil by the artist E G del DT [egetmeier] & E G Sc. Inscribed on the mount for cover of R.I.B.A. Journal n. f. s. and numbered 520.

Wood-engraving. $4\frac{1}{2} \times 4\frac{3}{4}$

E.1560-1952

825

[Floral border for the title-page to an edition of Aesop's *Fables* (not in E.R.G.).] (521) 1931.

[4 $\frac{3}{4}$ × 4 $\frac{1}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by the artist in *Engravings 1928-1933*.

826

Pegasus. (522) Proof of a variant design for the cover of *Poetry* (E.R.G.345), a magazine of verse edited by Harriet Monroe, Chicago. 1931.

Numbered in pencil by the artist 522 and inscribed on the mount with number and Pegasus for "Poetry" Magazine 10 I.I.O.

Wood-engraving. 2 $\frac{3}{4}$ × 5

E.1561-1952

Note: For an impression of an earlier version of this design in the Department of P. & D., see the reference in the footnote to Catalogue No.727a to E.885-1936.

827

Virgin and Child. (523) Proof of a design for a Christmas Card, 1931. The block was subsequently used for illustration as Plate 99 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Lettered Ex Te Ortus Est Sol Justitiae. Numbered in pencil by the artist 523. Inscribed on the mount with note, number and 20 10/6.

Wood-engraving. 5 $\frac{1}{4}$ × 2 $\frac{3}{4}$

E.1562-1952

1932

828

[Coat of Arms.] (524) Design for the Cambridge University Press; designed by Eric Gill, engraved by R. J. Beedham, and finished by Eric Gill. 1932.

[Wood-engraving. 2 × 1 $\frac{7}{8}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by Evan R. Gill in the Addenda and Corrigenda to No.27 in his *Bibliography of Eric Gill*, having been omitted by the artist in *Engravings 1928-1933* (E.R.G.27).

An impression from this block is in the possession of Evan R. Gill.

1932

829

Initial letter G and tail-piece of three leaves. (524A) Proof, designed for *Goethe Centenary Printing Exhibition* (E.R.G.349), a (?) booklet published by the Cambridge University Press to commemorate the exhibition held in Leipzig, 1932. Mounted with 524B.

Numbered in pencil by the artist 524 and inscribed on the mount Initials for Goethe Centenary (Printing Exhibn. at Leipzig) (a) for Cambridge Univ. Press (b) for Hague & Gill.

Woodcuts. Various sizes

E.1563(1)–1952

830, 831

Initial letters T, W. (524B) Designed for the printing press of the artist and René Hague at Pigotts, North Dean, near Speen, Buckinghamshire, 1932. Mounted with 524A.

Inscribed in pencil on the mount by the artist Initials for Goethe Centenary (Printing Exhibn. at Leipzig) (a) for Cambridge Univ. Press (b) for Hague & Gill.

Woodcuts and letterpress. Various sizes

E.1563(2,3)–1952

832

Book-plate for Ampleforth College Library. (525) Proof. 1932.

Lettered Ampleforth College Library. Numbered in pencil by the artist 525 and inscribed on the mount with note, number and 3000 not for sale.

Wood-engraving. $2\frac{1}{2} \times 3\frac{3}{4}$

E.1564–1952

833

Hamlet and the Ghost. (526) Proof of an illustration on page I of Shakespeare's *Hamlet Prince of Denmark* (E.R.G.287), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, for the Limited Editions Club, New York, 1933. 1932. The block was subsequently used for illustration as Plate 97 of *Engravings 1928–1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Numbered in pencil by the artist 526. Inscribed on the mount Illustration for Hamlet printed by Hague & Gill (for New York Limited Editions Club) Act. I 12. I.1.0 and numbered 526.

Wood-engraving. $3\frac{3}{4} \times 3$

E.1565–1952

Note: For four preliminary drawings for this engraving in the Department of P. & D., see E.909–912—1936.

834

Two deer. (527) Proof of a book-plate for Miriam Rothschild, 1932. Signed in reverse EG. Lettered Miriam Rothschild. Numbered in pencil by the artist 527 and inscribed on the mount with number and Bookplate not for sale. Wood-engraving. $2\frac{7}{8} \times 2\frac{3}{8}$ E.1566-1952

835

Lovers (the Pregnant Wife). (528) Proof. 1932. Signed in reverse EG. Numbered in pencil by the artist 528. Inscribed on the mount with title, number and 15 I.I.O. Wood-engraving. $3\frac{3}{8} \times 2\frac{1}{8}$ E.1567-1952

Note: This design was originally intended for the book-plate of Miriam Rothschild; for a preliminary drawing in the Department of P. & D., see E.935-1936.

836

Artist and Mirror I. (529) Proof of an illustration, not used, to *Sculpture and the Living Model* (E.R.G.23) by the artist, 1932. Numbered in pencil by the artist 529. Inscribed on the mount with title, number and Illustration for Essay: "Sculpture & the Living Model" printed by Hague & Gill 15. I.I.O. Wood-engraving. $4\frac{3}{4} \times 2\frac{5}{8}$ E.1568-1952

837

Artist and Mirror II. (530) Proof of an illustration on page li of *Sculpture and the Living Model* (E.R.G.23) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, and published by Messrs. Sheed & Ward Ltd., London, 1932. The block was subsequently used for illustration as Plate 101 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934. Numbered in pencil by the artist 530. Inscribed on the mount with title, number and (See No.529). Wood-engraving. $4\frac{3}{4} \times 2\frac{5}{8}$ E.1569-1952

1932

838

Hamlet. (531) Proof of the title-page to Shakespeare's *Hamlet Prince of Denmark* (E.R.G.287), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, for the Limited Editions Club, New York, 1933. 1932. The block was subsequently used for illustration as Plate 96 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist Hamlet (T. page) H & G 25 £2.2.0 and numbered 531.

Wood-engraving. $7\frac{1}{4} \times 4\frac{1}{2}$

E.1570-1952

Note: For three preliminary drawings for this engraving in the Department of P. & D., see E.903-905-1936.

839

Stag. (532) Proof of a book-plate for A. H. Tandy, 1932. The block was subsequently used for illustration on Plate 100 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Lettered In Latitudinem Ex Libris A. H. Tandy. Inscribed in pencil on the mount by the artist Book-plate n. f. s. and numbered 532.

Wood-engraving. $3 \times 1\frac{7}{8}$

E.1571-1952

840-843

Initial letters W, T, M, T. (533) designed for Shakespeare's *Hamlet Prince of Denmark* (E.R.G.287), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, for the Limited Editions Club, New York, 1933. 1932.

Inscribed in pencil on the mount by the artist Initials for Hamlet (Hague & Gill) and numbered 533.

Woodcuts and letterpress. Various sizes

E.1572(1-4)-1952

844

Hamlet and Polonius. (534) Proof of an illustration on page 34 of Shakespeare's *Hamlet Prince of Denmark* (E.R.G.287), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, for the Limited Editions Club, New York, 1933. 1932.

Inscribed in pencil on the mount by the artist Hamlet Act II H & G 15 £1.1.0 and numbered 534.

Wood-engraving. $3\frac{3}{4} \times 3$

E.1573-1952

Note: For two preliminary drawings for this engraving in the Department of P. & D., see E.915,916-1936.

845

The play scene. (535). Proof of an illustration on page 61 of Shakespeare's *Hamlet Prince of Denmark* (E.R.G.287), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, for the Limited Editions Club, New York, 1933. 1932.

Inscribed in pencil on the mount by the artist Hamlet Act 3 H & G 15 £1.1.0 and numbered 535.

Wood-engraving. $3\frac{1}{2} \times 3$

E.1574-1952

Note: For two preliminary drawings for this engraving in the Department of P. & D., see E.920,921-1936.

846

"I am set naked on your kingdom". (536) Proof of an illustration on page 96 of Shakespeare's *Hamlet Prince of Denmark* (E.R.G.287), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, for the Limited Editions Club, New York, 1933. 1932. The block was subsequently used for illustration as Plate 98 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed on the mount by the artist Hamlet (Pigotts Edition) Act. 4 25 £1.1.0 and numbered 536.

Wood-engraving. $3\frac{1}{2} \times 3$

E.1575-1952

Note: For two preliminary drawings for this engraving in the Department of P. & D., see E.925,926-1936.

847

The Death of the King. (537) Proof of an illustration on page 123 of Shakespeare's *Hamlet Prince of Denmark* (E.R.G.287), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, for the Limited Editions Club, New York, 1933. 1932.

Inscribed in pencil on the mount by the artist Hamlet, Act V (H & G) 15 £1.1.0 and numbered 537.

Wood-engraving. $3\frac{1}{2} \times 3$

E.1576-1952

Note: For two preliminary drawings for this engraving in the Department of P. & D., see E.930,931-1936.

1932

848

Head of lion and a motto. (538) Proof of a book-plate for Desmond Flower, 1932. The block was subsequently used for illustration on Plate 100 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Lettered Ex Libris Desmond Flower and on a ribbon Sola Deus Salus. Inscribed in pencil on the mount by the artist Bookplate n. for sale and numbered 538.

Wood-engraving. $3 \times 2\frac{1}{4}$

E.1577-1952

849

Proof of a design for a Christmas Card. (539) 1932.

Lettered From Eric & Mary Gill Christmas 1932. Inscribed in pencil on the mount by the artist with note and n for sale and numbered 539.

Wood-engraving. $1\frac{1}{4} \times 1\frac{1}{4}$

E.1578-1952

1933

850

The Leisure State. (540) Proof of an illustration on page I of *Unemployment* (E.R.G.25) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1933. The block was subsequently used for illustration as Plate 102 of *Engravings 1928-1933* (E.R.G.27) by the artist, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934; on page v of *Work and Culture* (E.R.G.39) by the artist, published by Messrs. John Stevens, Newport, Rhode Island, 1938.

Signed in reverse with monogram EG. Lettered Deo O[m]nipoten[ti] TEXNH ΠΟΙΗΣΙΣ. Inscribed in pencil on the mount by the artist with title and Frontispiece for Essay on "Unemployment" printed by R. H. Mch 1933 Ed. 18 £1.1.0 and numbered 540. Inscribed in ink on the mount Higher things on hire or Wisdom while you work.

Wood-engraving. $4\frac{1}{4} \times 3\frac{1}{4}$

E.1579-1952

851

Map of Europe, with lines radiating from Le Lavandou, France. (541) Proof of an illustration on the front page of a prospectus (E.R.G.351) of the European Mediterranean Academy, Cavalière, Cap Nègre, Le Lavandou (Var), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, 1933.

Inscribed in pencil on the mount by the artist Map for A.E.M. prospectus n for sale and numbered 541.

Wood-engraving. $4\frac{3}{8} \times 4\frac{1}{4}$

E.1580-1952

852

Man and woman in a garden. (542) Proof of the frontispiece to *The Sonnets of William Shakespeare* (E.R.G.288), edited by Margaret Flower, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Cassell & Co. Ltd., London, 1933.

Signed in reverse EG. Inscribed in pencil on the mount by the artist F. piece for H & G edition of Shakespeare's Sonnets Edn. 23 £1.10.0 and numbered 542.

Wood-engraving. $3\frac{3}{4} \times 2\frac{3}{4}$

E.1581-1952

853

Cross, with a white centre. (543) Proof of a design for a memorial card, 1933.

Inscribed in pencil on the mount by the artist Cross for H & G (used for Burns Meml. Card) n. for sale and numbered 543.

Woodcut. $\frac{1}{2} \times \frac{1}{2}$

E.1582-1952

1934

854

Laocoon. (544) Proof of a design for the jacket of *XX Century Library*, published by Messrs. John Lane Ltd., The Bodley Head, London, 1934.

Inscribed in pencil on the mount by the artist "Laocoon" for 'jacket' of XX Century Library (John Lane) 20 [the number deleted and the following substituted] 15 @ 15/- and numbered 544.

Wood-engraving. $2\frac{7}{8} \times 2\frac{3}{4}$

E.1583-1952

855

The Lost Child. (545) Proof of the frontispiece to *The Lost Child, and Other Stories* (E.R.G.289) by Mulk Raj Anand, printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. J. A. Allen & Co., London, 1934.

Inscribed in pencil on the mount by the artist with title and for M. R. Anand's book 1934 and 20 @ 1.10.0 [the phrase deleted and the following substituted] 15 @ 1.1.0 and numbered 545.

Wood-engraving. $5\frac{3}{8} \times 3\frac{3}{8}$

E.1584-1952

1934

856

The Lord's Song. (546) Proof of the frontispiece to *The Lord's Song* (E.R.G.26), a sermon by the artist, No.91 of the publications of the Golden Cockerel Press, London, 1934.

Signed EG. *Inscribed in pencil on the mount by the artist with title and for E.G.'s Sermon* (G. C. Press) and 20 @ 1.10.0 [the phrase deleted and the following substituted] 25 @ 1.1.0 and numbered 546.

Wood-engraving. $5\frac{1}{2} \times 2\frac{3}{4}$

E.1585-1952

857

Puck juggling. (547) Proof of the design for the half-title to the 40 volumes of *The New Temple Shakespeare* (E.R.G.290), edited by M. R. Ridley, published by Messrs. J. M. Dent & Sons Ltd., London and Messrs. E. P. Dutton & Co. Inc., New York, 1934-1936.

Inscribed in pencil on the mount by the artist with title and publication and 20 @ 15/- and numbered 547.

Wood-engraving. $2\frac{7}{8} \times 2\frac{3}{4}$

E.1586-1952

858

Comedy: Man trying to fly. (548) Proof of an illustration on the title-pages to *A Midsummer Night's Dream*, *As You Like It*, *A Comedy of Errors*, *The Taming of The Shrew*, *Love's Labours Lost*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *Measure for Measure*, *All's Well That Ends Well*, *Twelfth Night*, *Much Ado About Nothing*, *The Two Gentlemen of Verona* in the series *The New Temple Shakespeare* (E.R.G.290), edited by M. R. Ridley, published by Messrs. J. M. Dent & Sons Ltd., London and Messrs. E. P. Dutton & Co. Inc., New York, 1934-1936.

Inscribed in pencil on the mount by the artist Comedy for N. T. S 20 @ 15/- and numbered 548.

Wood-engraving. $2\frac{1}{2} \times 2\frac{5}{8}$

E.1587-1952

859

History: Man just going on walking. (549) Proof of an illustration on the title-pages to *King Henry IV*, Parts I & II, *King Richard III*, *The Life of King Henry VIII*, *The Life of King Henry V*, *The Life and Death of King John*, *King Richard II*, *King Henry VI*, Parts I, II & III in the series *The New Temple Shakespeare* (E.R.G.290), edited by M. R. Ridley, published by Messrs. J. M. Dent & Sons Ltd., London and Messrs. E. P. Dutton & Co. Inc., New York, 1934-1936.

Inscribed in pencil on the mount by the artist History for N. T. S 20 @ 15/- and numbered 549.

Wood-engraving. $2\frac{3}{4} \times 2\frac{1}{4}$

E.1588-1952

860

Romance: Man seizing unreality. (550) Proof of an illustration on the title-pages to *The Sonnets*, *Pericles*, *The Winter's Tale*, *Cymbeline*, *The Tempest*, *Venus & Adonis*, *The Rape of Lucrece*, *The Phoenix & Turtle* in the series *The New Temple Shakespeare* (E.R.G.290), edited by M. R. Ridley, published by Messrs. J. M. Dent & Sons Ltd., London and Messrs. E. P. Dutton & Co. Inc., New York, 1934-1936.

Inscribed in pencil on the mount by the artist Romance for N. T. S 20 @ 15/- and numbered 550.

Wood-engraving. $2\frac{3}{8} \times 2\frac{3}{8}$

E.1589-1952

861

Tragedy: Man trying to escape. (551) Proof of an illustration on the title-pages to *Hamlet*, *Titus Andronicus*, *Timon of Athens*, *Coriolanus*, *Julius Caesar*, *King Lear*, *Antony and Cleopatra*, *Macbeth*, *Othello*, *Troilus and Cressida*, *Romeo and Juliet* in the series *The New Temple Shakespeare* (E.R.G.290), edited by M. R. Ridley, published by Messrs. J. M. Dent & Sons Ltd., London and Messrs. E. P. Dutton & Co. Inc., New York, 1934-1936.

Inscribed in pencil on the mount by the artist Tragedy for N. T. S 20 @ 1.10.0 and numbered 551.

Wood-engraving. $2\frac{1}{2} \times 3\frac{1}{2}$

E.1590-1952

862

St. Matthew. (552) Proof of an illustration on page 1 of *The Passion of Our Lord* (E.R.G.291), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist "Matthew" for the H & G passion book 20 @ 1.10.0 and numbered 552.

Wood-engraving. $5 \times 2\frac{3}{8}$

E.1591-1952

863

St. Mark. (553) Proof of an illustration on page 19 of *The Passion of Our Lord* (E.R.G.291), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist "Mark" for H & G passion book 20 @ 1.10.0 and numbered 553.

Wood-engraving. $4\frac{7}{8} \times 2\frac{3}{8}$

E.1592-1952

1934

864

St. Luke. (554) Proof of an illustration on page 33 of *The Passion of Our Lord* (E.R.G.291), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist "Luke" for H & G passion book 20 @ 1.10.0 and numbered 554.

Wood-engraving. $4\frac{1}{8} \times 2$

E.1593-1952

865

St. John. (555) Proof of an illustration on page 47 of *The Passion of Our Lord* (E.R.G.291), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934.

Inscribed in pencil on the mount by the artist "John" for H & G passion book 20 @ 1.10.0 and numbered 555.

Wood-engraving. $5\frac{1}{2} \times 2\frac{3}{4}$

E.1594-1952

866

Resurrection. (556) Proof of an illustration on page 59 of *The Passion of Our Lord* (E.R.G.291), printed by Messrs. Hague & Gill, High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1934; on the memorial card to the Artist, 1940.

Inscribed in pencil on the mount by the artist "Resurrection" for H & G passion book 20 @ 1.10.0 and numbered 556.

Wood-engraving. $4\frac{1}{8} \times 2\frac{1}{8}$

E.1595-1952

867

The Constant Mistress. (557) Proof of an illustration on the title-page to *The Constant Mistress* (E.R.G.293) by Enid Clay, No.101 of the publications of the Golden Cockerel Press, London, 1934.

Inscribed in pencil on the mount by the artist with title and for Title page of Enid Clays poems called "The Constant Mistress" pubd. by Golden Cockerel Press. Xtmass 1934 20 @ £1.1.0 and numbered 557.

Wood-engraving. $2\frac{7}{8} \times 1\frac{1}{4}$

E.1596-1952

868

Bartimeus. (558) Proof of an illustration on the book-jacket of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published in 4 volumes by Messrs. J. M. Dent & Sons Ltd., London, 1934.

Inscribed in pencil on the mount by the artist Bartemaues for wrapper of Dent's N. Testt. 20 @ 1.1.0 and numbered 558.

Wood-engraving. $4 \times 1\frac{1}{4}$

E.1597-1952

869

St. Matthew. (559) Proof of an illustration on page 4, Volume I of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published by Messrs. J. M. Dent & Sons Ltd., London, 1934.

Inscribed in pencil on the mount by the artist with title and for Dent's N. Testt.
10 @ 2.2.0 and numbered 559.

Wood-engraving. 6×4

E.1598-1952

870

St. Mark. (560) Proof of an illustration on page 90, Volume I of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published by Messrs. J. M. Dent & Sons Ltd., London, 1934.

Inscribed in pencil on the mount by the artist with title and for Dent's N. Testt.
10 @ 2.2.0 and numbered 560.

Wood-engraving. $6\frac{1}{2} \times 3\frac{3}{4}$

E.1599-1952

871

Mulberry Tree. (561) Proof of letter-heading for Cicely Marchant, 3b Mulberry Walk, Chelsea, 1934.

Inscribed in pencil on the mount by the artist Mulberry for Cicely Marchant (note head) N. for sale and numbered 561.

Wood-engraving. $1\frac{1}{2} \times 1$

E.1600-1952

872

Marionette. (562) Proof of an illustration on page 15 of *The Constant Mistress* (E.R.G.293) by Enid Clay, No.101 of the publications of the Golden Cockerel Press, London, 1934.

Inscribed in pencil on the mount by the artist with title and for E.C.'s poems (see No.557) 20. 1.1.0 and numbered 562.

Wood-engraving. $3\frac{3}{4} \times 2\frac{3}{8}$

E.1601-1952

873

The Spring Cleaner. (563) Proof of an illustration on page 8 of *The Constant Mistress* (E.R.G.293) by Enid Clay, No.101 of the publications of the Golden Cockerel Press, London, 1934.

Inscribed in pencil on the mount by the artist with title and for E.C.'s poems (see No.557) 20 @ 1.1.0 and numbered 563.

Wood-engraving. $4 \times 3\frac{1}{4}$

E.1602-1952

1934

874

Babe on Bough. (564, early impression) Proof of an illustration on page 26 of *The Constant Mistress* (E.R.G.293) by Enid Clay, No.101 of the publications of the Golden Cockerel Press, London, 1934.

Inscribed in pencil on the mount by the artist Same block but background not blocked out not for sale and numbered 564.

Wood-engraving. $3\frac{1}{2} \times 2$

E.1604-1952

Babe on Bough. (564) Proof of an illustration on page 26 of *The Constant Mistress* (E.R.G.293), by Enid Clay, No.101 of the publications of the Golden Cockerel Press, London, 1934.

Inscribed in pencil on the mount by the artist with title and for E.C.'s poems (see No.557) 20. 1.1.0 and numbered 564.

Wood-engraving. $3\frac{1}{2} \times 1\frac{3}{4}$

E.1603-1952

875

The Single Bed ('Thanks'). (565) Proof of an illustration on page 34 of *The Constant Mistress* (E.R.G.293) by Enid Clay, No.101 of the publications of the Golden Cockerel Press, London, 1934.

Inscribed in pencil on the mount by the artist The Single Bed for E.C.'s poems (see No.557) 20. 1.1.0 and numbered 565.

Wood-engraving. $3 \times 2\frac{3}{4}$

E.1605-1952

876

The Empty Bed. (566, 1st state) Proof of an illustration on page 38 of *The Constant Mistress* (E.R.G.293) by Enid Clay, No.101 of the publications of the Golden Cockerel Press, London, 1934.

Inscribed in pencil on the mount by the artist with title and for E.C.'s poems (see No.557) 20. 1.1.0 and numbered 566 1st. State.

Wood-engraving. $3\frac{3}{8} \times 2\frac{3}{4}$

E.1606-1952

The Empty Bed. (566, 2nd state) Proof of an illustration on page 38 of *The Constant Mistress* (E.R.G.293) by Enid Clay, No.101 of the publications of the Golden Cockerel Press, London, 1934.

Inscribed in pencil on the mount by the artist not for sale and numbered 566 2nd. State.

Wood-engraving. $3\frac{3}{8} \times 2\frac{3}{4}$

E.1607-1952

877

Proofs of letters M, r, a, o for the press of René Hague and Eric Gill, High Wycombe, Buckinghamshire. (568) 1934. On two sheets joined.

Inscribed in pencil on the mount by the artist 'Wood letter' for H & G n. for sale and numbered 568.

Woodcuts. Overall size $6\frac{1}{2} \times 7\frac{1}{8}$

E.1608-1952

878

[Lovers 'The raised bottom'.] (567) 1934.

[Wood-engraving. $2\frac{1}{2} \times 4\frac{3}{8}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by Evan R. Gill in the Appendix to his *Bibliography of Eric Gill*.

1935

879

St. Luke (569) Proof of an illustration on page 4, Volume II of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published by Messrs. J. M. Dent & Sons Ltd., London, 1935.

Numbered in pencil by the artist 569. Inscribed on the mount with title, number and for Dent's N. T. Vol II 10 @ 1.10.0.

Wood-engraving. $6\frac{1}{2} \times 4$

E.1609-1952

880

The Acts of the Apostles. (570) Proof of an illustration on page 96, Volume II of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published by Messrs. J. M. Dent & Sons Ltd., London, 1935.

Numbered in pencil by the artist 570. Inscribed on the mount with number and for Dent's N. T. Vol II Acts of Apost. 10 @ 1.10.0.

Wood-engraving. $6\frac{1}{2} \times 3\frac{3}{8}$

E.1610-1952

881

145 Pimlico Wharf. (571) Proof of a map for Mrs. Beatrice Warde, 1935.

Signed in reverse with monogram EG. Inscribed in pencil on the mount by the artist Map for Beatrice Warde not for sale and numbered 571.

Wood-engraving. $2\frac{1}{2} \times 2\frac{7}{8}$

E.1611-1952

882

Cherub and ribbon with lettering. (572) Proof of a design for the cover of the programme for the evening concert on the third day of the Petersfield Music Festival (E.R.G.352), 26 April 1935.

Lettered In Victory & Defeat Alike Is Harmony. Numbered in pencil by the artist 572. Inscribed on the mount with number and for cover of programme Petersfield Music Festival 5 @ 10/6.

Wood-engraving. $3\frac{7}{8} \times 3\frac{1}{2}$

E.1612-1952

1935

883

Book-plate of Thereze Mary Hope. (573) Proof. 1935.

Lettered Thereze Mary Hope. *Inscribed in pencil on the mount by the artist n. for S. and numbered 573.*

Wood-engraving. $2\frac{1}{2} \times 2\frac{7}{8}$

E.1613-1952

884

Crest: mailed hand holding a fleur-de-lis. (574) Proof of a book-plate for Gerald Stephen Hughes, 1935.

Lettered Gerald Stephen Hughes. *Inscribed in pencil on the mount by the artist n for s and numbered 574.*

Wood-engraving. $3\frac{3}{8} \times 2\frac{5}{8}$

E.1614-1952

884a

[Book-plate of the Newberry Library, Chicago.] Designed by Eric Gill and the block cut by him and R. J. Beedham, 1935. The block was not used, and is now in the possession of the Newberry Library.

Lettered N L Litterae Humaniores.

[Woodcut. $1\frac{3}{4} \times 1\frac{7}{8}$]

Note: The artist's personal file contained neither an impression nor a record sheet for this subject. An impression in the possession of Evan R. Gill is inscribed 'EG del. Beedham sc. Touched up by E.G.'. For an impression in the Department of P. & D., given by the Newberry Library, see E.5065-1960.

885

Eve. (575) Proof of a book-plate for Jacob Weiss, 1935.

Lettered Ex Libris Jacob Weiss. *Inscribed in pencil on the mount by the artist n for s and numbered 575.*

Wood-engraving. $4 \times 2\frac{3}{4}$

E.1615-1952

886

Nude boy on a branch. (576) Proof of a book-plate for Freida and Kemp Waldie, 1935.

Lettered Ex Libris Freida & Kemp Waldie. *Inscribed in pencil on the mount by the artist n for s and numbered 576.*

Wood-engraving. $3\frac{1}{4} \times 2$

E.1616-1952

887

Cupid. (577) Proof of a book-plate for Austen St. Barbe Harrison, 1935. The block was subsequently used for illustration on page 72 of *Last Essays* (E.R.G.50) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1942; on page 20 of *Essays* (E.R.G.53) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1947.

Lettered Austen St Barbe Harrison. Inscribed in pencil on the mount by the artist n for s and numbered 577.

Wood-engraving. $2\frac{3}{4} \times 2\frac{1}{4}$

E.1617-1952

888

Naphill Jubilee Card. (578) Proof. 1935.

Lettered 1910 - 1935 To His Majesty King George V From His Loyal Subjects of Naphill Buckinghamshire Thankful Greetings. Inscribed in pencil on the mount Jubilee Card not for sale and numbered 578.

Wood-engraving. $4\frac{3}{8} \times 5\frac{1}{2}$

E.1618-1952

889

St. Thomas's Hands. (579, early state) Proof of a design, a variant of No.102, first used on the title-page to *Work and Leisure* (E.R.G.31) by the artist, published by Messrs. Faber & Faber Ltd., London, 1935. The block was subsequently used for illustration to *The Necessity of Belief* (E.R.G.32) by the artist, published by Messrs. Faber & Faber Ltd., London, 1936; on the title-page to *Drawings from Life* (E.R.G.48) by the artist, published by Messrs. Hague & Gill Ltd., London, 1940; on the title-page to the second and later impressions of *Autobiography* (E.R.G.49) by the artist, published by Messrs. Jonathan Cape Ltd., London, 1941; on the front cover of *The Eric Gill Workshops* (E.R.G.658), a statement by Gordian Gill and others, 1940; on the title-page to *Last Essays* (E.R.G.50) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1942; on the title-page to *In a Strange Land* (E.R.G.51) by the artist, published by Messrs. Jonathan Cape Ltd., London, 1944; on the title-page to *Essays* (E.R.G.53) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., 1947; on the title-page to *Letters of Eric Gill* (E.R.G.54), edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., London, 1947, and Messrs. The Devin-Adair Co., New York, 1948.

Lettered Veritas. Inscribed in pencil on the mount by the artist Device for title p. of Work & Leisure (by EG) Faber & Faber 1935 Not for Sale and numbered 579.

Wood-engraving. $2 \times 1\frac{1}{4}$

E.1619-1952

1935

890

Triton. (580) Proof of a design for an end paper to the volumes in the series *Collins' Illustrated Pocket Classics* (E.R.G.355) published by Messrs. William Collins, Sons & Co. Ltd., London, 1936. 1935.

Inscribed in pencil on the mount by the artist for end papers of books pubd. by Wm. Collins & Co. n. for sale and numbered 580.

Wood-engraving. $4\frac{1}{4} \times 3$

E.1620-1952

891

Naiad. (581) Proof of a design for an end paper to the volumes in the series *Collins' Illustrated Pocket Classics* (E.R.G.355) published by Messrs. William Collins, Sons & Co. Ltd., London, 1936. 1935.

Inscribed in pencil on the mount by the artist Same as No 580 n. for sale and numbered 581.

Wood-engraving. $4\frac{1}{2} \times 3$

E.1621-1952

892

[Fountain.] (581A) 1935. Design used as a colophon by Messrs. William Collins, Sons & Co. Ltd., London, and as illustration on the title-page to *Collins' Fontana* (E.R.G.356), specimens of a new type face designed by Hans Mardersteig, 1936.

[Wood-engraving. $1\frac{1}{4} \times \frac{3}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by Evan R. Gill in his *Bibliography of Eric Gill*, and in the Appendix to that work.

893

Woman with Ship. (582) Proof of an illustration on page 116, Volume III of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published by Messrs. J. M. Dent & Sons Ltd., London, 1936. 1935.

Numbered in pencil by the artist 582. Inscribed on the mount St. Paul (1) Dent's N - T Vol 3 Ed 10 I.10.0 and numbered 582.

Wood-engraving. $6\frac{1}{2} \times 3\frac{3}{8}$

E.1622-1952

894

St. Paul. (583) Proof of an illustration on page 6, Volume III of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published by Messrs. J. M. Dent & Sons Ltd., London, 1936. 1935.

Numbered in pencil by the artist 583. Inscribed on the mount St. Paul (2) Dent's N - T Vol 3 Ed. 10 I.10.0 and numbered 583.

Wood-engraving. $6 \times 3\frac{1}{2}$

E.1623-1952

895

Book-plate of Bridget Grant. (584) Proof. 1935.
Lettered Bridget Grant. Numbered in pencil by the artist 584. Inscribed on the mount with number and Bookpl. n. for sale.
 Wood-engraving. $1 \times 3\frac{1}{4}$ E.1624-1952

896

Christmas Card for Eric and Mary Gill, 1935. (585) Proof.
Lettered Novissime Diebus Istis Locutus Est Nobis In Filio . . . last of all in the days he has spoken to us by his Son . . . from Eric & Mary Gill, Christmas, 1935. Inscribed in pencil on the mount by the artist Xmas Card n. for sale and numbered 585.
 Wood-engraving. $1\frac{1}{2} \times 2\frac{7}{8}$ E.1625-1952

897

Clover and the monogram DC. (586) Design for the mark of the press of Douglas Cleverdon, the Cloverhill Press, 1935. The block was subsequently used by Douglas Cleverdon for a Christmas Card, 1937.
Inscribed in pencil on the mount by the artist with note and n. for sale and numbered 586.
 Wood-engraving. $\frac{7}{8} \times 1$ E.1626-1952

1936

898, 899

The Green Ship. (587, 588) Proofs (2) of a double title-page to *The Green Ship* (E.R.G.294), by Patrick Miller, No.III of the publications of the Golden Cockerel Press, London, 1936.
E.1628 signed EG. Both inscribed in pencil on the mounts by the artist with title, notes, numbers and (with variation) Ed. 12 @ 1.11.6.
 Wood-engravings. Each $6\frac{1}{4} \times 5$ E.1627,1628-1952

900

Man swimming. (589) Proof of an illustration on page 7 of *The Green Ship* (E.R.G.294) by Patrick Miller, No.III of the publications of the Golden Cockerel Press, London, 1936.
Inscribed in pencil on the mount by the artist with title and Green Ship (chap. 1) 12 @ 1.1.0 and numbered 589.
 Wood-engraving. $3\frac{1}{4} \times 5$ E.1629-1952

1936

901

Woman asleep. (590) Proof of an illustration on page 15 of *The Green Ship* (E.R.G.294) by Patrick Miller, No.III of the publications of the Golden Cockerel Press, London, 1936.

Inscribed in pencil on the mount with title and Green Ship (Ch. 2) 12 @ 1.1.0 and numbered 590.

Wood-engraving. $2\frac{3}{4} \times 5$

E.1630-1952

902

Mr. Scribner. (591) Proof of an illustration on page 42 of *The Green Ship* (E.R.G.294) by Patrick Miller, No.III of the publications of the Golden Cockerel Press, London, 1936.

Inscribed in pencil on the mount by the artist with title and Green Ship (Chap. 3) 12 @ 1.1.0 and numbered 591.

Wood-engraving. $2\frac{3}{4} \times 5$

E.1631-1952

903

Woman diving. (592) Proof of an illustration on page 74 of *The Green Ship* (E.R.G.294) by Patrick Miller, No.III of the publications of the Golden Cockerel Press, London, 1936.

Inscribed in pencil on the mount by the artist with title and Green Ship (Ch. 4) 12 @ 1.1.0 and numbered 592.

Wood-engraving. $2\frac{3}{4} \times 5$

E.1632-1952

904

Mr. Brown. (593) Proof of an illustration on page 118 of *The Green Ship* (E.R.G.294) by Patrick Miller, No.III of the publications of the Golden Cockerel Press, London, 1936.

Inscribed in pencil on the mount by the artist with title and Green Ship (ch. 5) 12 @ 1.1.0 and numbered 593.

Wood-engraving. $2\frac{3}{4} \times 5$

E.1633-1952

905

The dying patriot. (594) Proof of an illustration on page 163 of *The Green Ship* (E.R.G.294) by Patrick Miller, No.III of the publications of the Golden Cockerel Press, London, 1936.

Inscribed in pencil on the mount by the artist with title and Green Ship (ch. 6) 12 @ 1.1.0 and numbered 594.

Wood-engraving. $2\frac{3}{4} \times 5$

E.1634-1952

906

Book-plate of John Duncan Vaughan Campbell, 5th Earl Cawdor (1900-). (595) Proof. 1936.

Lettered John Duncan Vaughan Campbell 5th Earl Cawdor and with motto Be Mindful. *Inscribed in pencil on the mount by the artist* Bookpl. n. for sale and numbered 595.

Wood-engraving. $4 \times 3\frac{1}{2}$

E.1635-1952

907

Woman looking through foliage. (596) Proof of a book-plate for Samuel Kahn, 1936.

Signed E G. *Lettered* Ex Libris Samuel Kahn. *Inscribed in pencil on the mount by artist* Bookpl. (Kahn) n. for sale and numbered 596.

Wood-engraving. $3\frac{1}{2} \times 3$

E.1636-1952

908

St. John. (597) Proof of an illustration on page 4, Volume IV of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published by Messrs. J. M. Dent & Sons Ltd., London, 1936.

Inscribed in pencil on the mount by the artist with title and for Dent N. Testt. 10 @ 1.10.0 and numbered 597.

Wood-engraving. $6\frac{1}{2} \times 3\frac{1}{2}$

E.1637-1952

909

Apocalypse. (598) Proof of an illustration on page 138, Volume IV of *The Aldine Bible* (E.R.G.292), edited by M. R. James, O.M., D.Litt., published by Messrs. J. M. Dent & Sons Ltd., London, 1936.

Inscribed in pencil on the mount by the artist with title and for Dent New Testt. 10 @ 1.10.0 and numbered 598.

Wood-engraving. $6\frac{1}{2} \times 4\frac{1}{2}$

E.1638-1952

910

William Shakespeare, portrait, head and shoulders, facing slightly left, after the Durnford portrait. (599) Proof of the frontispiece to *William Shakespeare. A Commentary*, in the series *The New Temple Shakespeare* (E.R.G.290), edited by M. R. Ridley, published by Messrs. J. M. Dent & Sons Ltd., London and E. P. Dutton & Co. Inc., New York, 1936.

Inscribed in pencil on the mount by the artist Portrait of W. S. for Dent's New Temple S'peare 5 @ 1.1.0 and numbered 599.

Wood-engraving. $2\frac{1}{2} \times 2\frac{1}{2}$

E.1639-1952

1936

911

Arms of William Shakespeare. (600) Proof of an illustration on the title-page to *William Shakespeare. A Commentary*, in the series *The New Temple Shakespeare* (E.R.G.290), edited by M. R. Ridley, published by Messrs. J. M. Dent & Sons Ltd., London and Messrs. E. P. Dutton & Co. Inc., New York, 1936.

Inscribed in pencil on the mount by the artist for Dent's New Temple Shakespeare. n. for sale and numbered 600.

Wood-engraving. $2\frac{1}{2} \times 2\frac{1}{2}$

E.1640-1952

912

Snake engraved on a Monotype 'Gill Sans' capital letter M. (601) Proofs (2 on 1 sheet). 1936.

Inscribed in pencil on the mount by the artist Snake on Monotype Gill Sans M. n. for sale and numbered 601.

Wood-engravings. Each $1 \times \frac{7}{8}$

E.1641(1,2)-1952

913

Staff with a serpent coiled round it, within a scroll. (602) Proof of a design for the cover of the *British Medical Association Journal* (E.R.G.358a), first used on cover of the issue of 2 January 1937. 1936. Lettered *The British Medical Association MDCCCXXXII*. *Inscribed in pencil on the mount by the artist for Brit. Medical Jnl.* (note: the date was engraved by error MDCCCXXXIII the last I is stopped with "R-P. Durofix" & French chalk) n. for sale and numbered 602.

Wood-engraving. $1\frac{3}{4} \times 3$

E.1642-1952

914

Staff with a serpent coiled round it, within a circular border of lettering. (602A) Proof of a design for the *British Medical Association*, 1936.

Lettered *British Medical Association 1832*. *Inscribed in pencil on the mount by the artist for B. Med. Assocn. (no. 2) EG del & inv.* Snake engraved by John Beedham, Scroll " EG n. for sale and numbered 602A.

Wood-engraving. $2\frac{1}{2} \times 3\frac{1}{2}$

E.1643-1952

915

Divine Lovers. (603) Proof of the frontispiece, copied from No.D.164, to *Morals and Marriage* (E.R.G.295) by T. G. Wayne, published by Messrs. Longmans, Green & Co. Ltd., London, New York and Toronto, 1936.

Inscribed in pencil on the mount by the artist Div. Lovers copy of No. D.164 for frontispiece of "Marriage & Morals" by Fr. Thomas Gilby O.P. Ed. 25 £1.1.0 and numbered 603.

Wood-engraving. $4\frac{1}{8} \times 3$

E.1644-1952

916

[Mother and Stars and Moon.] (604) Illustration on page 4 of *Quia Amore Languet* (E.R.G.296), edited by H. S. Bennett, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1937. 1936.
[Wood-engraving. $3\frac{1}{2} \times 2\frac{1}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by Evan R. Gill in his *Bibliography of Eric Gill*, and in the Appendix to that work.
An impression from this block is in the possession of Evan R. Gill.

917

Mother and Child. (605) Proof of an illustration on page 12 of *Quia Amore Languet* (E.R.G.296), edited by H. S. Bennett, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1937. 1936.
Inscribed in pencil on the mount by the artist for Quia Amore Languet (2) Ed. 15
I.1.0 and numbered 605.
Wood-engraving. $3\frac{1}{2} \times 2\frac{1}{4}$ E.1645-1952

918

Christ seated. (606) Proof of an illustration on page 20 of *Quia Amore Languet* (E.R.G.296), edited by H. S. Bennett, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1937. 1936.
Inscribed in pencil on the mount by the artist for Quia Amore Languet (3) Ed. 15
I.1.0 and numbered 606.
Wood-engraving. $3\frac{1}{2} \times 2\frac{1}{4}$ E.1646-1952

919

[Girl with mirror.] (607) Illustration on page 30 of *Quia Amore Languet* (E.R.G.296), edited by H. S. Bennett, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1937. 1936.
[Wood-engraving. $3\frac{1}{2} \times 2\frac{1}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by Evan R. Gill in his *Bibliography of Eric Gill*, and in the Appendix to that work.
An impression from this block is in the possession of Evan R. Gill.

1936

920

Eve. (608) Proofs (2 on 1 sheet). 1936.

Inscribed in pencil on the mount by the artist with title and experiment with type metal (no good, too much burr) this is the only print n for sale and numbered 608.

Engravings. Each $4 \times 1\frac{1}{2}$

E.1647(1,2)-1952

921

Cover of *Trousers & the most Precious Ornament* (E.R.G.35) by the artist, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. Faber & Faber Ltd., London, 1937. (609) 1936.

Numbered in pencil by the artist 609. Inscribed in pencil on the mount by the artist for cover of pamphlet n. for sale and numbered 609.

Wood-engraving and letterpress. Size of sheet $7\frac{3}{8} \times 5\frac{1}{8}$

E.1648-1952

1937

922

Griffin and motto. (610) Proof of a book-plate for Nigel Warren, 1937.

Lettered Ecce Ego Mitto Angelum Meum Nigel Warren. Inscribed in pencil on the mount by the artist b'plate n. for sale and numbered 610.

Wood-engraving. $3\frac{1}{8} \times 2\frac{7}{8}$

E.1649-1952

923

Book-plate of Morley Kennerley. (611) Proof. 1937. Mounted with No.611A.

Lettered Morley Kennerley. Numbered in pencil by the artist 611. Inscribed on the mount b'plate n. for sale and numbered 611 & 611A. Dated 7.8. '37.

Wood-engraving. $1 \times 1\frac{3}{8}$

E.1650-1952

924

Book-plate of Morley Kennerley. (611A) Proof. 1937. Mounted with No.611.

Lettered Morley Kennerley. Numbered in pencil by the artist 611A.

Wood-engraving. $1 \times 1\frac{3}{8}$

E.1651-1952

Note: This impression shows differences in various letters from No.611, E.1650-1952.

925

The History of King Henry VIII. (612) Proof of the frontispiece to Shakespeare's *Henry the Eighth* (E.R.G.300), edited by Herbert Farjeon, published by the Limited Editions Club Inc., New York, 1939. 1937.

Lettered with title. Inscribed in pencil on the mount by the artist Henry 8, Title page (New York Limited Editions Club) 10 £1.1.0 and numbered 612.

Wood-engraving. $8\frac{7}{8} \times 5\frac{1}{2}$

E.1652-1952

926

The King enamoured of Anne. (613) Proof of an illustration to face page 26 of Shakespeare's *Henry the Eighth* (E.R.G.300), edited by Herbert Farjeon, published by the Limited Editions Club Inc., New York, 1939. 1937.

Inscribed in pencil on the mount by the artist Henry 8, act 1 10 £1.1.0 and numbered 613.

Wood-engraving. $9 \times 5\frac{1}{2}$

E.1653-1952

927

Henry's doubts. (614) Proof of an illustration to face page 54 of Shakespeare's *Henry the Eighth* (E.R.G.300), edited by Herbert Farjeon, published by the Limited Editions Club Inc., New York, 1939. 1937.

Inscribed in pencil on the mount by the artist Henry 8 act 2 10 £1.1.0 and numbered 614.

Wood-engraving. $9\frac{5}{8} \times 6\frac{1}{8}$

E.1654-1952

928

The fall of Wolsey. (615) Proof of an illustration to face page 76 of Shakespeare's *Henry the Eighth* (E.R.G.300), edited by Herbert Farjeon, published by the Limited Editions Club Inc., New York, 1939. 1937.

Inscribed in pencil on the mount by the artist Henry 8 act 3 10 £1.1.0 and numbered 615.

Wood-engraving. $8\frac{7}{8} \times 5\frac{7}{8}$

E.1655-1952

929

The Coronation of Anne. (616) Proof of an illustration to face page 88 of Shakespeare's *Henry the Eighth* (E.R.G.300), edited by Herbert Farjeon, published by the Limited Editions Club Inc., New York, 1939. 1937.

Inscribed in pencil on the mount by the artist Henry 8, act 4 10, £1.1.0 and numbered 616.

Wood-engraving. $9\frac{1}{8} \times 5\frac{3}{8}$

E.1656-1952

1937

930

The baptism of Elizabeth. (617) Proof of an illustration to face page 112 of Shakespeare's *Henry the Eighth* (E.R.G.300), edited by Herbert Farjeon, published by the Limited Editions Club Inc., New York, 1939. 1937.

Inscribed in pencil on the mount by the artist Henry 8, Act 5 10, £1.1.0 and numbered 617.
Wood-engraving. 8 $\frac{1}{4}$ × 5 $\frac{3}{8}$ E.1657-1952

931

Circular design with monogram GG (second G in reverse) for the Goupil Gallery, London. (618) Proof. 1937.

Inscribed in pencil on the mount by the artist for Mrs Marchant (the Goupil Gallery) n. for sale and numbered 618.
Woodcut. Circular, diameter 1 E.1658-1952

932

Madonna and Child. (619) Proof of a design for the Peace Pledge Union, Christmas 1937.

Lettered with date and Peace And Goodwill To Men. Inscribed in pencil on the mount by the artist for Peace P. Union Signed Edn. 15 @ 10/6 and numbered 619.
Wood-engraving. 5 $\frac{7}{8}$ × 3 $\frac{1}{8}$ E.1659-1952

933

Birdhouse. (620) Proof of an illustration on the title-page to *Bird House The Reminiscences of Emma Thurston Lamberton* (not in E.R.G.), with an introduction by May Lamberton Becker, privately printed for Beatrice Lamberton Warde, 1937.

Inscribed in pencil on the mount by the artist for Title p. of Mrs. Lamberton's "Reminiscences" (for B. W.) (Denis T[eggetmeier]. inv E.G. sc) n. for sale and numbered 620.
Wood-engraving. 3 $\frac{1}{8}$ × 2 E.1660-1952

Note: Mrs. E. T. Lamberton was the mother of Mrs. Beatrice Warde.

934

Most precious ornament. (621) Proof. 1937.

Inscribed in pencil on the mount by the artist with title and (blk. destroyed) n for sale and numbered 621.
Wood-engraving. 4 $\frac{1}{8}$ × 3 $\frac{1}{8}$ E.1661-1952

935

The "Most precious ornament". (621A) Proof. 1937.

Inscribed in pencil on the mount by the artist with title and n for sale a few prints only and numbered 621A.
Wood-engraving. 4 $\frac{1}{8}$ × 3 $\frac{1}{8}$ E.1662-1952

936-962

Female nudes. (622-648) Proofs (27) of illustrations to *Twenty-five Nudes* (E.R.G.38), with an introduction by the artist, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., London, 1938. 1937. Most signed in reverse with monogram EG. E.1664 signed in pencil Eric G. Each numbered in pencil by the artist. E.1663 inscribed on the mount This & the following up to No.649 inclusive (except Nos.624* 637 & 642) done for book of "25 nudes" (Nos.624, 637 & 642 discarded), none for sale except in the book. Inscribed on the mount in pencil by Evan R. Gill *624 was included — see 2nd engraving Evan R Gill. Wood-engravings. Average size $9\frac{1}{8} \times 5\frac{3}{8}$ E.1663-1689—1952

936	p.13	Female nude, seated. (622)	E.1663-1952
937	p.25	Female nude, lying. (623)	E.1664-1952
938	p.15	Female nude, kneeling. (624)	E.1665-1952
939	p.19	Female nude, seated. (625)	E.1666-1952
940	p.27	Female nude, standing, from behind. (626)	E.1667-1952
941	p.21	Female nude, standing. (627)	E.1668-1952
942	p.17	Female nude, standing. (628)	E.1669-1952
943	p.45	Female nude, reclining. (629)	E.1670-1952
944	p.31	Female nude, seated. (630)	E.1671-1952
945	p.23	Female nude, standing. (631)	E.1672-1952
946	p.33	Female nude, seated. (632)	E.1673-1952
947	p.43	Female nude, kneeling. (633)	E.1674-1952
948	p.37	Female nude, seated. (634)	E.1675-1952
949	p.41	Female nude, standing. (635)	E.1676-1952
950	p.35	Female nude, standing. (636)	E.1677-1952
951		Female nude, seated. (637)	E.1678-1952
952	p.39	Female nude, standing. (638)	E.1679-1952
953	p.47	Female nude, seated. (639)	E.1680-1952
954	p.55	Female nude, lying. (640)	E.1681-1952
955	p.57	Female nude, seated. (641)	E.1682-1952
956		Female nude, seated. (642)	E.1683-1952
957	p.49	Female nude, standing. (643)	E.1684-1952
958	p.29	Female nude, lying. (644)	E.1685-1952
959	p.51	Female nude, seated. (645)	E.1686-1952
960	p.53	Female nude, seated. (646)	E.1687-1952
961	p.59	Female nude, standing. (647)	E.1688-1952
962	p.61	Female nude, standing. (648)	E.1689-1952

1937

963

Three hands. (649) Proof of an illustration on page 63 of *Twenty-five Nudes* (E.R.G.38), with an introduction by the artist, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., London, 1938. 1937. Signed in reverse with monogram EG. Numbered in pencil and on the mount by the artist 649.

Wood-engraving. $9\frac{3}{8} \times 5\frac{3}{4}$

E.1690-1952

964

Rahere. (650, 1st state) Proof of a design for the cover of *Saint Bartholomew's Hospital Journal* (E.R.G.359), February and March 1938. 1937.

Lettered M. Rahere + A.D.1123. Inscribed in pencil on the mount by the artist with title and for St. Bartholomew's Hospital Journal Ed 10, 10/6 and numbered 650.

Wood-engraving. $4\frac{3}{8} \times 3\frac{1}{4}$

E.1692-1952

Rahere. (650, final state) Proof of a design which in the first state had been used as an illustration on the cover of *Saint Bartholomew's Hospital Journal* (E.R.G.359), February and March 1938. 1937.

Lettered + Rahere + A.D.1123.

Wood-engraving. $4\frac{3}{8} \times 3\frac{1}{4}$

E.1691-1952

Note: Impressions from the block in this state were issued in an edition of 100, of which nos.1-25 were signed by the artist.

965

S & M. (651) Proof of a design for the cover of the second edition of *Sculptured Memorials and Headstones* (E.R.G.358b & 499), published by Sculpture and Memorials, London, 1937. The block was subsequently used for illustration on the title-page to the third edition, published by the Sculpture Centre, London and High Wycombe, Buckinghamshire, 1938.

Inscribed in pencil on the mount by the artist For "Sculpture & Memorials" n. for sale and numbered 651.

Wood-engraving. $1\frac{3}{8} \times 1\frac{1}{4}$

E.1693-1952

966

Paul taking bread in the boat. (652) Proof of a design for an ordination card engraved by Eric Gill after David Jones, 1937.

Lettered Acts XXXVII XXXV. Inscribed by the artist D. J. inv. E.G.s & p. Inscribed on the mount for ordination Card n. for sale and numbered 652.

Wood-engraving. $8\frac{1}{8} \times 6\frac{1}{4}$

E.1694-1952

967

Book-plate for Wilma Mairi, wife of John, 5th Earl Cawdor. (653) Proof. 1937.

Lettered Wilma Mairi Cawdor. *Inscribed in pencil on the mount by the artist* Book label N. for Sale and numbered 653.

Wood-engraving. $1 \times 2\frac{3}{4}$

E.1695-1952

1938

968-971

Three female nudes; 25 and monogram EG; the word 'Nudes'. (654-657) Proofs (4 on 3 sheets) by R. J. Beedham, for the half-title to *Twenty-five Nudes* (E.R.G.38), with an introduction by Eric Gill, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., London, 1938.

Each sheet inscribed (with slight variations) in pencil by Gill Beedham's proof before E. G. worked on blk. and for T-page of "25 Nudes" H & G and numbered.

Woodcuts. Various sizes.

E.1696-1698-1952

972

The Attack. (658) Proof of an illustration on the verso of the title-page to *The Travels & Sufferings of Father Jean de Brébeuf* (E.R.G.297), edited and translated by Theodore Besterman, No.136 of the publications of the Golden Cockerel Press, London, 1938.

Inscribed in pencil on the mount by the artist T.-page (1) *Travels of Fr. J De Brébeuf* G. C. P. Ed 7. I.1.0 and numbered 658.

Wood-engraving. $4\frac{1}{4} \times 5$

E.1699-1952

Note: The artist refers to this engraving in a letter to Graham Carey, dated 15 September 1938, on p.408 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

973

The Martyrdom. (659) Proof of an illustration on the recto of the title-page to *The Travels & Sufferings of Father Jean de Brébeuf* (E.R.G.297), edited and translated by Theodore Besterman, No.136 of the publications of the Golden Cockerel Press, London, 1938.

Inscribed in pencil on the mount by the artist T.-page (2) *Travels of Fr. J de Brébeuf* G. C. P. Edn. 7 I.1.0 and numbered 659.

Wood-engraving. $3\frac{7}{8} \times 5$

E.1700-1952

Note: The artist refers to this engraving in a letter to Graham Carey, dated 15 September 1938, on p.408 of *Letters of Eric Gill*, edited by Walter Shewring, published by Messrs. Jonathan Cape Ltd., 1947.

1938

974

Initial letter I. (660) Proof of an initial letter to the Introduction to *Twenty-five Nudes* (E.R.G.38), with an introduction by the artist, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., London, 1938. *Inscribed in pencil on the mount by the artist Initial for "25 Nudes" H & G n. for sale and numbered 660.*
Woodcut. $2\frac{1}{2} \times 1\frac{1}{4}$

E.1701-1952

975

Thou hast made me. (661) Proof of an illustration on page 2 of *The Holy Sonnets of John Donne* (E.R.G.298), with an introduction by Hugh I'A. Fausset, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., 1938.

Inscribed in pencil by the artist "Thou hast made me, & shall thy work decay" . . . Inscribed on the mount for Donne's Holy Sonnets No.1 Repentance Man turns to Christ & flings away power & riches & luxury. His alter egos are seen, the male with sword & machines (power). The female with Motor steering wheel & money bag (luxury) Ed 15 £1.1.0 [the price deleted and the following substituted] 10/6 and numbered 661.

Wood-engraving. $5 \times 3\frac{7}{8}$

E.1702-1952

976

I am a little world. (662) Proof of an illustration on page vi of *The Holy Sonnets of John Donne* (E.R.G.298), with an introduction by Hugh I'A. Fausset, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., London, 1938.

Inscribed in pencil by the artist "I am a little world made cunningly of elements, & an Angelic sprite' . . . Inscribed on the mount for Donne's H-S No.5 Matter & Spirit God flinging creation broadcast—matter & spirit (the sprite is the spirit, the other things are matter—elements and elemental life) The same hand of God, but now it is Christ's hand, recalls all creation to Himself Ed 15 £1.1.0 [the price deleted and the following substituted] 10/6 and numbered 662.

Woodcut. $5\frac{1}{2} \times 3\frac{1}{4}$

E.1703-1952

977

At the round earths imagin'd corners. (663) Proof of an illustration on page 10 of *The Holy Sonnets of John Donne* (E.R.G.298), with an introduction by Hugh I'A. Fausset, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., London, 1938.

Inscribed in pencil on the mount by the artist for Donne's H-S No.7 Resurrection "At the round earth's imagined corners, blow your trumpets, Angels, & arise, arise From death . . ." Ed 15 £1.1.0 [the price deleted and the following substituted] 10/6 and numbered 663.

Wood-engraving. $5\frac{1}{2} \times 4\frac{3}{8}$

E.1704-1952

978

Death be not proud. (664) Proof of an illustration on page 19 of *The Holy Sonnets of John Donne* (E.R.G.298), with an introduction by Hugh l'A. Fausset, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., London, 1938.

Inscribed in pencil by the artist "Death be not proud, though some have called thee Mighty . . ." and on the mount for Donne's H-S No.10 Death of Death Disintegration & decay The sword=power, force. The cup of poison=cunning Ed 15 £1.1.0 [the price deleted and the following substituted] 10/6 and numbered 664.

Wood-engraving. $5 \times 3\frac{1}{4}$

E.1705-1952

978a

[Three-leaved Clover.] Device used as a colophon on page 26 of *The Holy Sonnets of John Donne* (E.R.G.298), with an introduction by Hugh l'A. Fausset, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. J. M. Dent & Sons Ltd., London, 1938. The block was subsequently used as the colophon on page 29 of *Books* (E.R.G.657), specimen pages of books printed by Messrs. Hague & Gill Ltd., 1938.

$1\frac{1}{2} \times 1\frac{3}{4}$

Note: The artist's personal file contained neither an impression nor a record sheet for this subject. A copy of *The Holy Sonnets* is in the Victoria and Albert Museum Library.

Evan R. Gill proposes to add this subject as No.664a to the list of engravings by the artist published in *Bibliography of Eric Gill*, 1953. The artist notes in his diary, 7 October 1938, 'Donne Trefoil device for cover in morning', but the medium is in doubt.

979

Man and woman embracing. (665) Proof of a design for the card announcing the marriage of Margaret Clay, 1938.

Inscribed in pencil on the mount by the artist for Marriage Card Ed. 20 5/- and numbered 665.

Wood-engraving. $2\frac{3}{4} \times 1\frac{3}{4}$

E.1706-1952

1938

980

Virgin and Child. (666, 2nd state) Proof of a design for a Christmas Card for the Peace Pledge Union, 1938. The block was subsequently used as the frontispiece to *Last Essays* (E.R.G.50) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1942; as the frontispiece to *Essays* (E.R.G.53) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1947.

Signed with monogram EG and lettered et tuam ipsius animam pertensibit gladius+.
Inscribed in pencil on the mount by the artist Christmas Card for P. P. U. (& EG)
Ed. unlimited price? and numbered 666 (2nd state).

Wood-engraving. $5\frac{1}{4} \times 3\frac{1}{2}$

E.2118-1952

981

Lantern. (667) Proof of a design for the title-page to *The English Bible—Selections* (E.R.G.299), edited by Arthur Mayhew, published by Messrs. Ginn & Co. Ltd., London, 1938.

Lettered Lucerna Pedibus. Numbered in pencil by the artist 667. *Numbered on the mount and inscribed* For title page of Ginn's Bible Selections n for sale.

Wood-engraving. $2\frac{1}{4} \times 1\frac{3}{8}$

E.1707-1952

982

David and Goliath. (668) Proof of an illustration on page 49 of *The English Bible—Selections* (E.R.G.299), edited by Arthur Mayhew, published by Messrs. Ginn & Co. Ltd., London, 1938. The block was subsequently used for illustration on page I of *Sacred and Secular in Art and Industry* (E.R.G.41) by the artist, published by Messrs. John Stevens, Newport, Rhode Island, 1939.

Numbered in pencil by the artist 668. *Inscribed on the mount with number, title and* for Ginn's Bible Selections Ed 15 @ 10/6.

Wood-engraving. $3\frac{3}{4} \times 3\frac{1}{2}$

E.1708-1952

983

Moneychangers. (669) Proof of an illustration on page 191 of *The English Bible—Selections* (E.R.G.299), edited by Arthur Mayhew, published by Messrs. Ginn & Co. Ltd., London, 1938.

Numbered in pencil by the artist 669. *Inscribed on the mount with number, title and* for Ginn's Bible Selections Ed 15 @ 10/6.

Wood-engraving. $3\frac{3}{4} \times 3\frac{1}{2}$

E.1709-1952

984

Jesus and the Doctors. (670) Proof of an illustration on page 225 of *The English Bible—Selections* (E.R.G.299), edited by Arthur Mayhew, published by Messrs. Ginn & Co. Ltd., London, 1938.

Numbered in pencil by the artist 670. Inscribed on the mount with number and Jesus & doctors for Ginn's Bible Selections Ed 15 @ 10/6.

Wood-engraving. $3\frac{3}{4} \times 3\frac{3}{4}$

E.1710-1952

1939

985

The Way of the Cross. (671) Proof of an illustration on the title-page to *Social Justice & The Stations of The Cross* (E.R.G.40) by the artist, printed by Messrs. Hague & Gill Ltd., High Wycombe, Buckinghamshire, published by Messrs. James Clarke & Co. Ltd., London, 1939.

Lettered Tollat Crucem Suam and numbered 11. Inscribed in pencil on the mount by the artist The Second Stan. of + for frontispiece of The Way of the Cross pubd by J. Clarke & Co. Ed 10 10/6.

Wood-engraving. $3\frac{1}{2} \times 3\frac{3}{4}$

E.1711-1952

986

Dove with olive branch. (672) Proof of a commemorative stamp for the League of Nations Union, 1939.

Lettered League of Nations Union 1918-1939 1/s. Inscribed in pencil on the mount League of Nations Commemn. Stamp n. f. s. and numbered 672.

Wood-engraving. $1\frac{1}{8} \times 1\frac{7}{8}$

E.2119-1952

987

The Pelican and her young. (673) Proof of an illustration to *Social Principles & Directions* (E.R.G.42), second edition, compiled by the artist, published by Messrs. Hague, Gill & Davey, High Wycombe, Buckinghamshire, 1940. 1939. The block was also used for illustration on the Ordination Card of the Rev. Valentine Wood, O.P., 14 July 1940. On the mount is a slight pencil sketch of an eye and nose.

Inscribed in pencil on the mount by the artist for Dr. Lamplugh device for tract on African Medical Mission n. for sale Sketch of Erica Mary Rose begun at Capel-y-ffin 8.7.'39 and numbered 673.

Wood-engraving; pencil. $1\frac{3}{8} \times 2\frac{3}{8}$; Size of sheet $10\frac{1}{2} \times 8\frac{1}{4}$

E.1712,1713-1952

Note: An impression of the Ordination Card is in the possession of Evan R. Gill.

1939

988

A Hart. (674) Proof of an Ordination Card for Dr. Broomfield, 1939. The block was subsequently used for illustration on page 94 of *Last Essays* (E.R.G.50) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1942; on page 91 of *Essays* (E.R.G.53) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1947.

Signed in reverse with monogram EG. Lettered As the hart desireth the water brooks; so longeth my soul after thee, O God. Inscribed in pencil on the mount by the artist for ordination card (for Dr. Broomfield O.S.B.) Ed. 20 5/- and numbered 674.

Wood-engraving. $4\frac{1}{4} \times 2\frac{1}{2}$

E.2120-1952

989

Chalice and Host. (675) Proof of a design for an Ordination Card, 1939. The block was subsequently used for illustration on page 53 of *Last Essays* (E.R.G.50) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1942; on page 52 of *Essays* (E.R.G.53) by the artist, with an introduction by Mary Gill, published by Messrs. Jonathan Cape Ltd., London, 1947.

Lettered Xtus Totus. Inscribed in pencil on the mount by the artist Device for ordination card N. for sale and numbered 675.

Wood-engraving. $1\frac{1}{2} \times 1\frac{1}{2}$

E.2121-1952

990

Lettering for Christmas Card of Eric and Mary Gill. (676) Proof. 1939.

Lettered Memento salutis Auctor Quod nostri quondam corporis Ex illibata Virgine Nascendo formam sumpseris. Inscribed in pencil on the mount by the artist Xmas greeting 1939 N. for sale and numbered 676.

Wood-engraving. $\frac{7}{8} \times 2\frac{1}{8}$

E.1714-1952

991

Blind Girl. (677) Proof of a design for an advertisement for the National Institute for the Blind, 1939.

Signed in reverse with monogram EG. Inscribed on the mount with title etc., 50 @ 5/- and numbered 677.

Wood-engraving. $5\frac{3}{8} \times 2\frac{1}{4}$

E.1715-1952

1940

992

Book-plate of Gladys Huntington. (678) Proof. 1940.

Signed EG [the E in reverse]. Lettered Gladys Huntington. Inscribed in pencil on the mount by the artist Book label n. f. s. and numbered 678.

Wood-engraving. $1\frac{1}{2} \times 2\frac{3}{4}$

E.1716-1952

993

[Chalice and Dove.] (679) Design for the Ordination Card of the Rev. Kenelm Foster, O.P., 14 July 1940.

Lettered Per Ipsum + Et Cum Ipso + Et In Ipso.

[Wood-engraving. $2 \times 1\frac{3}{4}$]

Note: The artist's personal file contained neither an impression nor a record sheet; the subject is listed by Evan R. Gill in the Appendix to his *Bibliography of Eric Gill*.

An impression from this block is in the possession of Evan R. Gill.

DRAWINGS IN THE GIFT RELATED TO THE ENGRAVINGS

(Nos. E.889, 926, 957, 959, 967, 1017, 1029-1952 were given by Mrs. Mary Gill.
No. E.2131-1952 was given by Mr. Douglas Cleverdon.)

1916

Hand holding a book. Preliminary drawings (2 on 1 sheet) for the book-plate of Everard Meynell, 1916.

Pencil. Size of sheet $4\frac{1}{2} \times 4$

E.889-1952

Note: For an impression of the book-plate (D.57) see E.888-1952.

1917

Jesus falls the first time. Preliminary drawing after the artist's Stations of the Cross in Westminster Cathedral, for a wood-engraving used as an illustration on page 11 of *The Way of the Cross* (E.R.G.268), No.17 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1917.

Numbered in pencil III.

Pencil, squared for transfer. $2\frac{1}{2} \times 2\frac{1}{2}$

E.926-1952

Note: For an impression of the wood-engraving (D.88) see E.925-1952.

Axe and block. Preliminary drawing for a wood-engraved illustration on page 9, Volume II, Number 1, January 1918; page 62, Volume III, Number 2, Advent 1919, of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex. 1917.

Pen and ink. $1\frac{3}{8} \times 1\frac{3}{8}$

E.957-1952

Note: For an impression of the wood-engraving (D.108) see E.956-1952.

Hangman's Rope. Preliminary drawing for a wood-engraved illustration on page 15, Volume II, Number 1, of *The Game* (E.R.G.263), published by the St. Dominic's Press, Ditchling, Sussex, January 1918. 1917.

Pen and ink. $1\frac{7}{8} \times \frac{1}{2}$

E.959-1952

Note: For an impression of the wood-engraving (D.109) see E.958-1952.

1918

Entire Dragon. Design for a wood-engraving (D.115) 1918.

Inscribed in pencil on the original mount by Douglas Cleverdon Original drawing by Eric Gill for engraving of "Entire Dragon" (D.115) D. C.

Indian ink wash. $2 \times 2\frac{1}{4}$

E.2131-1952

Entire Dragon. (D.115) Copy, by the artist, of a wood-engraved illustration on page 45 of *Saint George and The Dragon and Other Stories* (E.R.G.319), No.5 of the publications of the St. Dominic's Press, Ditchling, Sussex, 1918. The block was subsequently used for the tail-piece on page 32 of *Health* (E.R.G.370), Welfare Handbook No.1, by H. D. C. Pepler, No.28(1) of the publications of the St. Dominic's Press, 1919; on the front cover of *A Christmas List of Books published by H. D. C. Pepler and M. G. S. Sewell* (not in E.R.G.), published by the St. Dominic's Press, 1933.

Inscribed in ink by the artist (also ptd. in St. George & the Dragon St. Dominic's Press, 1918, p.45). *Inscribed in typewriting* Printed at the end of "Health Pamphlet" No.15. Dominic's Press, 1919. (N.B. Above note cancels note appearing against this entry in Douglas Cleverdon's Iconography.)

Pen and ink. $1\frac{7}{8} \times 2\frac{3}{4}$

E.967-1952

1921

On the Tiles. (D.162) Copy of a wood-engraving, 1921

Signed and dated E.G. 27.10.'21.

Indian ink wash. $3\frac{1}{8} \times 2\frac{3}{4}$

E.1017-1952

Note: For an impression from this block in the Department of P. & D., see E.3517-1923.

1922

St. Sebastian. (D.170) Sketch of the design for a carving, 1922.

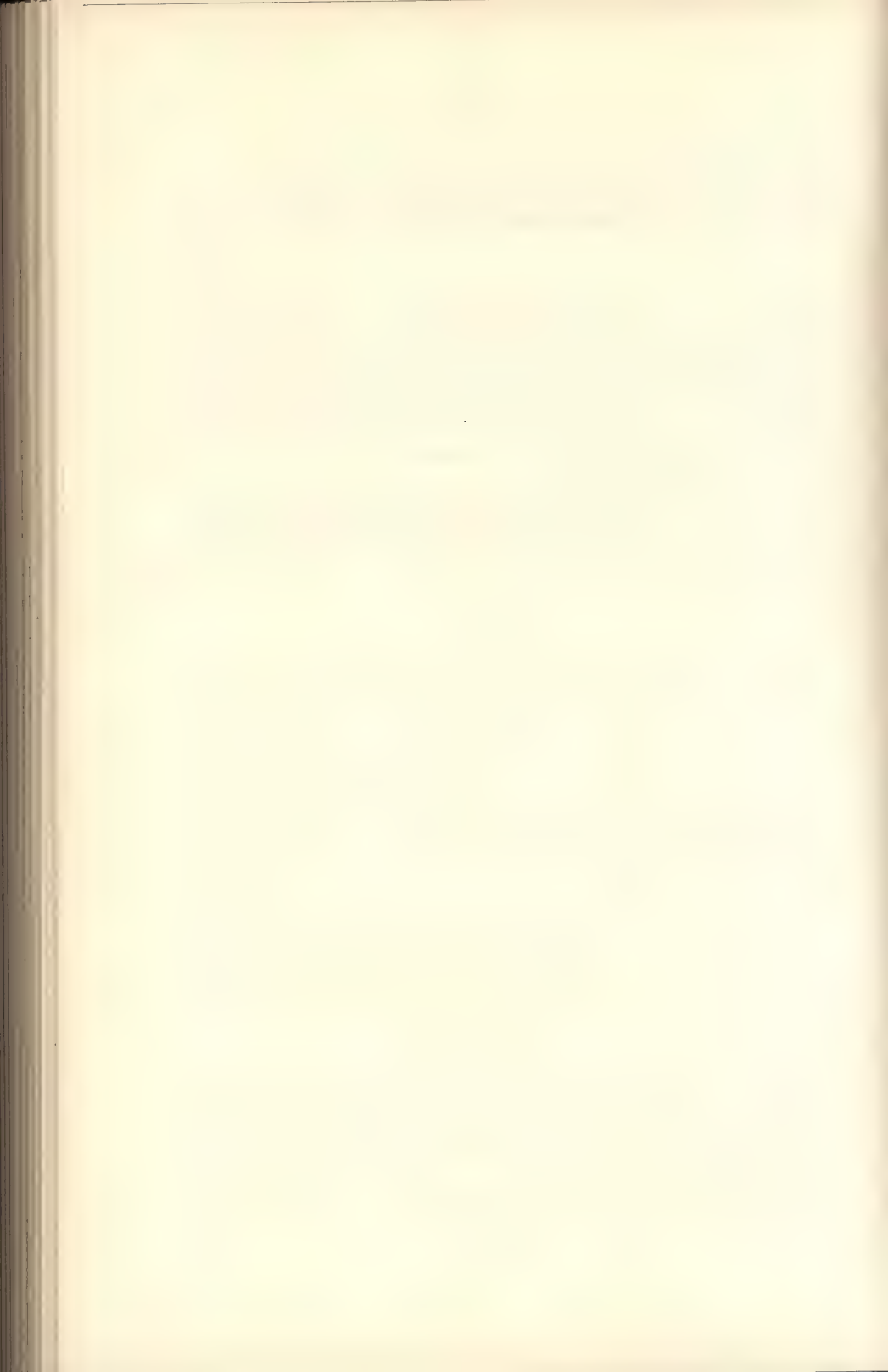
Signed and dated in pencil EG 10.5.22. *Inscribed on the mount by the artist* v. few prints made—if any. block subsequently carved into a statuette.

Lettered S. Sebastiane Ora Pro Nobis.

Pen and ink and pencil. $4\frac{1}{2} \times 1\frac{3}{4}$

E.1029-1952

Note: For an impression from the block, see E.2128-1952.



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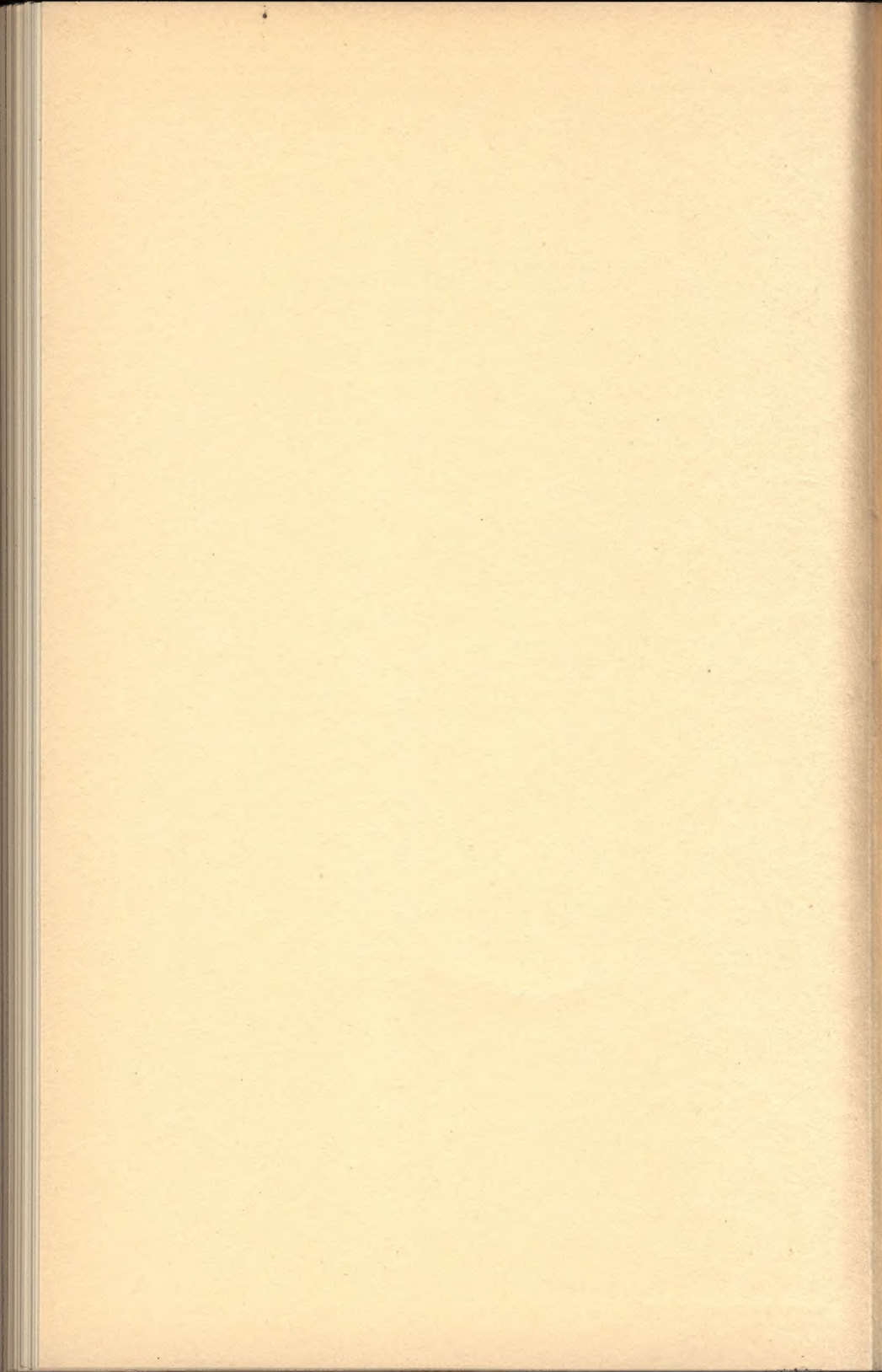
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